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NEW YORK CITY

The NEW YORK CLIPPER

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Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, MAY 7, 1919

VOLUME LXVII—No. 13
Price, Ten Cents, \$4.00 a Year

NEW MOSS HOUSE AT 181ST ST. STRIKES SNAG

BLAMES AND SUES ARCHITECT

Charging that Thomas W. Lamb, the theatrical architect, "wilfully and purposely omitted to prepare sketches" for the 2922-seat theatre planned for 181st Street and Broadway by the Madison Avenue Amusement Corporation, as a result of which permission is no longer obtainable for the construction of the house, B. S. Moss, president of the corporation, began a suit in the Supreme Court, last week, for \$100,000 against the architect.

The complaint in the action, filed by Max D. Steuer, virtually charges Lamb with wrecking the chances of Moss to build a large theatre on the plot in question. Such a house would have competed with William Fox's Audubon Theatre, at Broadway and 165th Street.

According to the allegations in the complaint, Lamb was employed April 27, 1916, to prepare plans and sketches for a theatre, store, office and loft building, the blue prints to be filed within a reasonable time. But, up to July 25, 1916, it is alleged Lamb had not filed the plans. On the latter date, the Board of Estimate and Apportionment passed a building zone resolution which took effect immediately and which regulated the location of buildings designed for specified uses, restricting the erection of a theatre on the plot acquired for that purpose by Moss's corporation.

However, there was a provision in the resolution, the complaint alleges, which provided that plans filed on or before July 25, 1916, for the erection of a theatre would not be effected by the restrictive zoning law resolution adopted on that day. This would have permitted Moss to go ahead with his plans if they had been on file.

The complaint then alleges that Lamb knew the portent of the zoning law legislation, which was at the time under consideration by the Board of Estimate and Apportionment, and, "that by reason of the negligence and misconduct of the defendant, plaintiff has been deprived of the use to which plaintiff intended to put said land or plot, and has been prevented from erecting a theatre, from which plaintiff would earn large profits."

In spite of the zoning law, however, Moss has been given permission to build a theatre on the plot at One Hundred and Eighty-first Street and Broadway, but the capacity of the house is limited to 900 seats instead of the 2922 seats which the original plan called for.

This was accomplished by Moss making a special application to the Board of Estimate and Apportionment for permission to build the house after July 25, 1916, the Board granting his application after a series of public hearings held on the question, Moss's application being bitterly opposed by a tax payer, Monroe Flegelheimer, said to have been acting for a competing theatre owner.

(Continued on page 4)

MARILYN MILLER SIGNS ANEW

A new contract was entered into between Marilyn Miller and Flo Ziegfeld on Monday of this week, which means that the former Winter Garden favorite whom Ziegfeld took away from the Shuberts two seasons ago, will appear in the latest edition of the "Follies," opening in Atlantic City June 2.

George White, it is said, had made overtures to Miss Miller to appear in his "Scandal of 1919" show, but the little musical show favorite archly turned down his offer. However, White did manage to get Ann Pennington away from Ziegfeld, despite the fact that the latter claims Miss Pennington's contract with him does not expire until next September. And when Ziegfeld was asked last week if he would attempt to interfere with Miss Pennington's appearance in the George White show, he shrugged his shoulders and declared: "It's not worth the bother."

Incidentally, the Shuberts' attempt last week to get some of the principal show girls in Ziegfeld's "Frolic" show to appear in the new Winter Garden show, which is now in rehearsal, failed to materialize. For it became known that, when Martha Mansfield, Dorothy Leeds and several others of the better known show girls in the Ziegfeld show were approached by a Shubert agent with an offer of \$100 a week for their services at the Winter Garden, they turned the offer down, preferring to work for \$75 a week atop the New Amsterdam Theatre.

JAZZ BAND LEADER ARRESTED

BOSTON, May 3.—John Miles, leader of a jazz band composed of former soldiers, was arrested by federal officers yesterday charged with unlawfully wearing distinctive parts of the United States army uniform. The members of the band, which is playing in a local theatre, are all entitled to wear the uniform, but the federal authorities allege that the leader is not, as he has not been in the army for several years. He pleaded not guilty, and was held under \$300 bail by Commissioner Hayes for a hearing tomorrow.

Miles has retained an attorney and will test his rights in the matter. He maintains that he has not worn the uniform on the street since he learned that it was against the law, but has only worn it as a part of his theatrical equipment.

FRIARS BACK A THEATRE

The Friar Amusement Corporation, a new company formed last week among members of the Friars' Club, has taken over the lease of the Forest Hills Theatre in Newark, N. J., and, commencing this week, is operating it as a picture house.

Eddie O'Brien is president of the company, and Fred Murray, secretary and treasurer. Charles Robinson, owner and exhibitor, promoted the company, and among the stockholders are Felix Adler, Dave Bennett, Eddie O'Brien, Fred Murray and a number of others.

DANCER ROBBED IN FRISCO

SAN FRANCISCO, May 3.—Mrs. Edna Hurst, a dancer who uses the name of "Faustina" filed suit for \$5445 in the Superior Court yesterday against Chris Mardasky, a taxicab driver. She charges that he drove his cab to Golden Gate Park, after she had ordered him to drive to her home on Ninth avenue, and there helped Mike Ads rob her of seven rings.

SHIPMAN'S 4 DAY PLAY STARTS TROUBLE

SPARKES CLAIMS "DARK HORSES"

That there is going to be trouble if William Harris attempts to bring his latest play "Dark Horses" into New York, was forecast early this week when Ned Sparkes, known to many as an actor, but to only a few as playwright, served notice upon Harris that the new piece is very similar to an effort of his entitled "Twilight" and copyrighted under the title of "The Sage of Sisterville," which he submitted to Harris some time ago.

"Dark Horses" bears the name of Samuel Shipman as author and was the result of his recent attempt to write a hit in four days. Harry Saks Hechheimer, who has been retained by Sparkes to guard his interests, went to Washington last week and saw the play, after reading the "Twilight" script, and, when he returned, announced that any further attempt by Harris to produce the piece, would bring on an immediate recourse to the courts.

According to persons familiar with the facts, Sparkes submitted the script to Harris some time ago and the latter approved of it to the point of asking him to rewrite certain parts. This was done, not once, but twice, it is said. But it was not yet satisfactory to either Harris or Sparkes. The suggestion was then made that somebody else be brought in to do some work on the second act and Sparkes agreed to assign one fourth of his interest in the piece to whoever Harris might select to do the revising. The name of Augustus Thomas was then mentioned and he was asked by Harris, it is said, to do the work. Mr. Thomas was too busy to undertake it, however.

Bob Baker was then considered, but he was out of town and the name of Shipman then came into the case, Harris suggesting that he be engaged to fix up the second act. Sparkes, however, wanted Philip Bartholomae to have a chance at it and got him to state what he thought it needed.

This took several weeks, and by the time Bartholomae had been reached in the matter, Shipman had gone to Atlantic City to start on his four-day effort.

Nothing more was then said about the piece until a week ago last Friday when a dress rehearsal was being held here preparatory to the opening at Washington. Harris then met Sparkes, it is said, and asked him over to see the piece, remarking, Sparkes states, that it resembled his own play somewhat. How much it resembled it was what made Sparkes hurry to his attorney and despatch him to Washington to view the piece there. The notice to Harris of impending trouble followed the return of Hechheimer from Washington.

Harris was not in the city up to Monday afternoon, but it was stated at his offices that the piece had been brought back from the capital for an overhauling. Shipman, it was also stated, was in Washington.

FIRST WIFE SUES BRULATOUR

Jules E. Brulatour, the film magnate, and his present wife, Dorothy Gibson Brulatour, whom he married July 3, 1917, are defendants in an action to annul their marriage, started last week in the Supreme Court by Clara I. Brulatour, former wife of the film man, from whom he secured a divorce in Kentucky in May, 1917.

In her complaint, filed last week by Jerome, Rand and Kresel, her attorneys, the former Mrs. Brulatour alleges that she was married to Brulatour Aug. 24, 1894, at Charenton, La.; that in the latter part of 1898 they came to New York to live, and that in 1911 they separated and lived apart until May 29, 1913, at which time they entered into separation agreement, she retaining custody of their three children, Mrs. Marie Isabella Driggs, now 24 years old; Yvonne, 16, and Claude Jules, 12.

In 1917 Brulatour brought an action for divorce against his wife in Campbell County, Kentucky, and on May 3 of the same year was granted a decree of divorce.

She alleges that she was never served with any papers in her husband's Kentucky divorce action, and that she did not know he had obtained a divorce until he told her so himself last February. Brulatour is said to have become a millionaire within the last two years, and, at the time of his second marriage in 1917, is reported to have bestowed a considerable fortune on the former Dorothy Gibson, who became his wife.

At the present time the Brulatours live in an expensive apartment at 1067 Fifth avenue, where Mrs. Brulatour only was served with the summons and complaint in the action started by the former Mrs. Brulatour, the papers being served by Norman J. Fitzsimmons, a former city detective.

HITCHCOCK UNDER \$25,000 BOND

Raymond Hitchcock is appearing in London under a \$25,000 bond, which he deposited with A. L. Erlanger, according to report, to insure Erlanger, Dillingham and Ziegfeld of his appearance in next season's edition of the "Hitchy-Koo" show, owned by the latter three jointly.

Hitchcock closed with the last "Hitchy-Koo" show several weeks ago, following which he sailed for London to appear under Sir Alfred Butt's management in the current Palace revue. It was reported at the time that Erlanger, Dillingham and Ziegfeld had cabled Sir Alfred not to permit Hitchcock to appear in his show, as they hold a five-year contract for his appearance in the "Hitchy-Koo" shows here.

However, the bond deposited by Hitchcock obviates the necessity of any further threats—actual or reported.

COHAN CONVERTING PLAY

It is reported that George M. Cohan is at work converting "Hawthorne of the U. S. A." into a musical comedy. Douglas Fairbanks played in the piece before he went over to the celluloid world. It is said that the success of "The Royal Vagabond" has given Cohan an idea for the former Fairbank's piece.

MACK RE-WRITING BELASCO PIECE

Willard Mack is re-writing "Alias Santa Claus" for David Belasco. The piece was tried out by the producer last year, and it was reported it was to be saved as a vehicle for David Warfield. It will be presented next season and called "Greed."

ROAD SHOWS BEGINNING TO WIND UP SEASON

Two "Flo-Flo" Companies Come to Close in South and West; "The Wanderer" Finishes for Summer May 17; "Rainbow Girl" and Others Slated for Last Performance Saturday.

Shows which have closed and are announced for closing within the next week are the following: "Flo-Flo," Southern company, presented by Levy and Plohn, April 26, Norfolk, Va.; "Flo-Flo," Western company, presented by John Cort, with Mike Manton and William Love, Binghamton, N. Y., May 3.

"Human Hearts," presented by C. R. Reno, Princess Anne, Md., May 3; "Rainbow Girl," presented by Klaw and Erlanger, Hartford, Conn., May 10; "Adam and Eva," presented by F. Ray Comstock, Boston, April 28; Ziegfeld's "Follies," Boston, May 10; "Oh Look," presented by Elliot, Comstock and Gest, May 24, Newark, N. J.; "Leave It to Jane," presented by Elliot, Comstock and Gest, May 10, Baltimore; "Oh, Boy," (B Company), presented by Comstock and Elliot, Beaver Falls, Penn., April 26; C Company, Bridgeport, Conn., April 30; A Company, Washington, May

10; "Experience," presented by Elliot, Comstock and Gest, Easton, Pa., May 3; "Chu Chin Chow," presented by Elliot, Comstock and Gest, Syracuse, N. Y., May 10; "Oh, Lady, Lady" (B Company), presented by Comstock and Elliot, Lancaster, Pa., May 3; A Company, Washington, May 31; "The Wanderer," Elliot, Comstock and Gest, Paterson, N. J., May 17; "Parlor, Bedroom and Bath," with Flavia Arcaro, presented by A. H. Woods, Toronto, Can. May 10; "The Voice of McConnell," with Chauncey Olcott, presented by Cohan and Harris, closes Bronx Opera House, shortly.

The Court Theatre, Wheeling, W. Va., closes its regular season May 10, Thurston the Magician being the last attraction of the season. Nell O'Brien's Minstrels closed their season in Wheeling last Saturday, and a spring season of stock will open at this house May 19, running until about July 1.

COLORED MAID SUES DILLINGHAM

Charles B. Dillingham was sued last week in the Fifth District Municipal Court for \$500 by Mrs. Emily O'Kane, a wealthy woman who formerly lived at the Waldorf-Astoria, and whose colored maid, Ida Mathews, who assigned the claim to her mistress, alleged that she was ejected from a box at the Globe Theatre last May during a performance of "Jack o' Lantern."

According to the testimony given by the plaintiff and her colored maid at the trial of the action last Thursday before Judge Prince, Mrs. O'Kane sent two of her children with two other children to the Globe Theatre to witness a performance of "Jack o' Lantern" on May 8 last. The children were accompanied by the colored maid and an additional ticket was left at the box office for a white maid, who was to take the other two children home after the show.

The colored girl was permitted to enter the theatre and take her place in a box with the children, according to her own testimony. But, during the performance and before the arrival of the white maid, it is alleged an usher asked her to vacate the box and take a seat somewhere in the balcony.

Dillingham, through his attorney, Nathan Burkman, denied that he had authorized or instructed anyone in the theatre to interfere with the colored maid's witnessing the performance from a box, and Charles Young, treasurer at the Globe, and Miss Murray, Dillingham's secretary, both testified that nobody in authority at the Globe knew anything about the occurrence complained of, and that Dillingham has never issued instructions with reference to the running of the house which would exclude colored people from patronizing the Globe.

Judge Prince reserved decision.

CAMP MAY OUST ACTORS' COLONY

MUSKEGON, Mich., May 1.—The Actors' Colony here is very much exercised over the announcement that the United States government has leased a large tract of land for an immense military training camp, which will open early in July and continue for eight weeks. The Government has taken the land for a term of ten years and the actors are fearful that the camp will interfere with their colony, and force them to go elsewhere. The Actors' Colony has existed here every summer for many years.

WILL REPRESENT STAGE HANDS

Theatrical Protective Union Local No. 1 has chosen the following to represent the organization at the meeting of the I. A. T. S. E. at Ottawa May 26: Harry L. Abbott, E. H. Convey, Sr., James Tierney, U. J. O'Mallion, Thomas McKenna, Michael Kelly, Edw. Gately and Harry Dignan.

CHARLOT GETS PLAYLET RIGHTS

Lewis and Gordon have leased to Andre Charlot, the English producing manager, the rights to all American playlets now controlled by them.

The contract entered into between the firm and Charlot is for one year, with yearly renewal privileges up to five years. Charlot, who was in this country last month, took twelve playlets back with him, six of which he will produce in London within the year. The first will be "The Question," by Aaron Hoffman, following which he will put on "The Honey-moon" and "In Bed and Out."

Charlot paid Lewis and Gordon \$1,500 in advance for the rights to the playlets, and, besides paying authors' royalties, will also pay Lewis and Gordon a royalty percentage on each playlet he produces.

Under the contract, Charlot will produce playlets written by the following authors: Aaron Hoffman, John B. Hymer, Samuel Shipman, Clara Lipman, Edgar Allen Woolf, Hugh Herbert and William Anthony McGuire.

BOOKS ACTS FOR CAMP CIRCUS

A one-ring circus and athletic carnival will open May 7 at Camp Upton the day following the 77th Division parade. There will be girl, Hawaiian and plantation shows. The circus acts will consist of the Seven Tasmanians; Olympia Desval and company, with two horses and twenty dogs; Five Williams, acrobats; Pally Dassi and company; Fillis Family, a high school horse act; Scamp and Scamp, bar artists; Wastika seals; Four Paldrons, lamp jugglers; Apollo Trio, posing and balancing; Woodward and Morrissey; Borsini Troupe of trained monkeys; San Vea troupe of Chinese acrobats and magicians; Van Norman, a bicycle leap. It will close May 17. Freeman Bernstein is doing the booking.

WARN ABOUT SHOWS

The I. A. T. S. E. has sent out a notice regarding shows which are traveling without proper union stage crews. The following have been listed: Ship Ahoy Girls, Boyer Petticoat Minstrels, Gifford Young Stock Company, Gordinear Players, Graham Stock Company, Kentucky Belles, Little Pink Devil, Fads and Follies of 1918, J. B. Rodgers Producing Company, Tess of the Storm Country, Uncle Sammy's Minstrels and Vogel's Minstrels.

STEWART BECOMES PRODUCER

Charles G. Stewart, formerly manager of the Rialto and at present general manager of the Octagon Films, Inc., has become a producer of legitimate shows. He is a member of the firm of Stewart and Morrison, which produced Thomas Broadhurst's "Our Pleasant Sins," now at the Belmont.

BALTIMORE LIKES "LADY IN RED"

BALTIMORE, Md., May 1.—"The Lady in Red," in which Adele Rowland is featured, was given its premier at the Auditorium here on Monday night and, in spite of a marked weakness in its comedy, seems to have scored a success. It is a regular musical comedy, full of songs and dances, and with only the suggestion of a book.

However, the music is so tuneful, the dances so excellent and the performance as a whole so full of dash and "pep" that it has caught the fancy of local theatre-goers.

The story concerns a picture which has been painted from memory by a New York artist. It is a reproduction of a beautiful girl bathing at Palm Beach, of whom the artist had a glimpse. He drapes the picture with a red scarf, which gives the play its title.

While the picture is on exhibition in New York, it having won first prize, it is found to resemble a prominent society girl so much that she is accused of having posed for it. The artist meets the girl and discovers that she is really the divinity whom he saw in bathing. When she learns that he is the artist who painted her she is indignant that he has done so, and then follows a series of quarrels between them which have a satisfactory ending in a carnival scene in the last act.

Among those who won success were: Adele Rowland, Tom Richards, Ruth MacTammany, Harry Turpin, Edmund MaKalei, Bertie Beaumont, Donald MacDonald, Dorothy Godfrey and Franklyn Ardell.

"The Lady in Red" comes to the Lyric Theatre on May 12, following "The Unknown Purple."

SUES PARK OVER PARROT

BOSTON, May 3.—Miss M. Louise Jackson of Cambridge, a superior court stenographer, in a suit filed in the superior civil court against Norumbega Park seeks to recover \$500 representing a reward to the management of the park is alleged to have offered to any one who could produce a parrot with greater egg-laying ability than "Lizzie" of the park aviary, "Lizzie" is said to have laid two eggs after being in captivity for more than five years and Miss Jackson has a parrot, "Haco," which is said to have laid four.

The declaration sets forth that the park management "influenced and controlled by the spirit of pride in the achievement of the parrot, which said achievement was alleged by them to contravene all hitherto accepted scientific theories as to the genesis and production of eggs offered to the world that the company would pay \$500 to any person who would produce to them or tender to them evidence that any parrot which had been for a period of not less than five years in captivity had ever produced two eggs." Miss Jackson maintains her "Haco" has been for 21 years in captivity.

GEO. DAMROTH TO PRODUCE

George Damroth, who heretofore has confined his activities to stock, has acquired the producing rights to "Good for Nothing Marianne," a new comedy drama in four acts, by Daisy O'Connor, which will have its initial production on May 12 at Torrington, Conn.

The company is now rehearsing under Manager Damroth's supervision. In the roster are Daisy O'Connor, who will play the title role; Ruth Hall, Violet Turner, Tessa Crometta, Shirley Temple, Little Myrtle Turner, Gordon Fraser, Jack Harris, George Millner and John Humphries.

The play will be given two performances at Torrington, and will then play New Milford, Washington, Cornwall and New Canaan, all in Connecticut.

MARCIAN RE-WRITING "THE DANCER"

Max Marcin is re-writing Edward Locke's comedy, "The Dancer." It was tried out recently with Martha Hedman in the leading role and then taken off to be worked over.

TO BRING KIRALFY ASHES HERE

LONDON, May 2.—The ashes of Imre Kiralfy, who died last Sunday at Brighton, will be taken to New York City in an urn for interment. The body has been cremated only his relatives being present.

ACTORS MOURN OLD MAN BOOZE

SAN FRANCISCO, May 1.—Prominent actors from various theatres in the city joined in singing a requiem to "Old Man Booze" this week at the Press Club's "Thirteen Years After" show, given at the Orpheum Theatre. The curtain went up a few minutes after midnight and the "mourning" began.

Among those on the bill were: Jos. Wilson and Dave Kerner and girls from the Casino's Ballet of Fifty; Belle Bennett, of the Alcazar Stock, in characterizations of Rosalie La Grange in "The 13th Chair," Al Newman and George Murphy, in talking and singing; the Garret and Garden Players in "The Rope"; Lucille and Clifford Shirpser, in songs and dances; and Carl Zamlock, the prestidigitator.

The Prohibition Minstrels, which furnished the setting for the requiem, proved a fitting climax to the show. Tom Bellew was interlocutor; Al C. Joy, Al Newman and George Murphy, played bones, and "Nigger" Wilson, Frank Connolly and Lee Dolson were the "tambos." Their supporting company of thirty-five Press Club members was excellent, and the requiem ended with a tableau by courtesy of Paul Gerson, in which Guy Richison was the Goddess of Prohibition, Claire de Loret the Goddess of Joy and Millicent de Loret, Tiny Brill, Carey Mires, Edward Coutts, Leo J. Gallagher, Hugo Scatena and Arno Goering the Revelers of the Future.

The show was given in commemoration of the thirteenth anniversary of the great San Francisco earthquake and fire and the rebirth of the Western Metropolis.

EDGAR ALLEN'S WIFE SUES

Edgar Allen, general manager of the vaudeville department of the William Fox Amusement Company, is being sued for a separation by his wife, Elizabeth Z. Allen, whom he married Feb. 21, 1916.

In her complaint, filed last week by F. E. and H. J. Goldsmith, her attorneys, Mrs. Allen alleges that her husband has been guilty of "cruel and inhuman treatment, and has refused to properly provide and support me."

A motion has been made by Mrs. Allen for \$125 a week alimony and \$1,000 counsel fees, and, in her affidavit in support of the motion, she swears that her husband receives a salary of \$250 a week as manager of the vaudeville department of the William Fox Amusement Company and earns, she says he told her, an additional sum of \$250 besides his salary.

BUENOS AYRES ACTORS STRIKE

BUENOS AYRES, May 8.—Twenty theatres of Buenos Ayres were forced to close today because of a strike of the actors.

MOSS HOUSE STRIKES SNAG

(Continued from page 3)

Even after Moss received permission to go ahead, Flegenheimer appealed from the Board's decision to the Supreme Court, which sustained the Board's action and afterward the Appellate Division, which sustained the decision of the Supreme Court.

In the meantime, Moss's corporation has had to pay taxes and interest on mortgages on the plot, which remained unproductive. And even now, it is said that a competing theatre owner, whose name will figure prominently in the trial of the action brought by Moss against Lamb, is behind an organization bent on having the city condemn the plot at 181st Street and Broadway and acquire it so that a high school may be erected there.

Moss announced, last week, that he had acquired a plot at 161st Street and Prospect Avenue, Bronx, where he plans to build a new theatre, with a seating capacity of 3,200, the premises to have an outdoor theatre for the summertime, with a seating capacity of 1,800. This house, which will be ready next January and which will cost approximately \$750,000, is one block north of the Prospect Theatre now under lease to Moss, the lease expiring within the next two years.

When questioned regarding the suit, early this week, Thomas W. Lamb stated that he had "nothing to say in the matter," preferring to leave everything to his attorney, George Edwin Joseph.

ALL FOREIGN PLAYS NOW COME FROM LATIN COUNTRIES

France, Italy and Spain Have Taken the Places of Berlin and Vienna as Sources from Which American Producing Managers Get Their Supply of European Stage Works.

France, Italy and Spain have, since the closing of the war, replaced Berlin and Vienna as a source for new plays other than those of English making. Time was when a large percentage of the comedies presented in America were adaptations from the German, while Austria furnished the majority of the musical successes seen on our stage.

In former years the American theatre drew but little upon the French stage for its attractions. Only occasionally would a French farce be brought over and Anglicized, and the late Charles Frohman once in a while produced works from the pens of Bernstein and other French playwrights.

The stage works of Italian origin that were adapted for our stage were still fewer, while Spain did not furnish more than one or two in a decade.

Now, however, it is to these Latin countries that the American producing manager looks for his foreign plays.

At the present time there are two plays from the Italian in New York, while one from the French closed last week to go on the road.

"The Jester," now at the Plymouth Theatre, is from the Italian of Sem Benelli. In its original form it was called "La Cena delle Beffe," and about ten years ago scored a pronounced success in the leading cities of Italy. At the request of an American manager Benelli adapted it for the American stage. But it remained for Arthur Hopkins, into whose hands it fell less than a year ago, to produce it and, under his direction, and with John and Lionel Barrymore in the leading roles, it has found success.

"Three For Diana," adapted from the Italian by Chester Bailey Fernald, was taken from "Il Terzo Marito," by Sabatino Lopez. Its success in Italy is of more recent date than Benelli's play. It is play-

ing at the Bijou Theatre, with Martha Hedman in the leading role.

"The Honor of the Family," being used as a starring vehicle for Otis Skinner, and which closed its New York run at the Globe on Saturday night, was taken from the French by Emile Febe by Paul M. Potter.

"Sleeping Partners," adapted by Seymour Hicks from the French of Sacha Guitry, enjoyed a long run in New York this season with H. B. Warner and Irene Bordoni heading the cast.

"Keep It to Yourself," by Mark Swan, from the French of Keroul and Barre, was another of the season's local successes.

"The Girl Behind the Gun," which was adapted by Bolton and Wodehouse from the French of Maurice Hennequin and Pierre Veber, ran for nearly a year in New York.

"Where Poppies Bloom," founded by Roi Cooper Megue on the French by Henri Kistemaekers, was one of this season's early productions that found favor.

At the Park Theatre the Spanish Theatre put on an all-Spanish bill of opera and revue, and for the first two weeks presented "Maruza," "Los Bohemios" and "Marino," operas written and composed in Spain.

The visits abroad of Morris Gest and A. H. Woods have resulted in those managers each getting a batch of foreign plays for home consumption.

Gest brought back with him four French productions, namely, "Aphrodite," by Pierre Louys; "The Interior of the Bal Tabarin," by Nancy, and "Phi-Phi" and "Flup," the two last-named being musical comedies.

A. H. Woods, who is expected back from England next week, will, doubtless, add to the growing list of plays taken from Latin sources.

SIGN WITH BATES SHOW

POUGHKEEPSIE, May 2.—Jimmy Evans, with the Bates Musical Comedy Company has signed a three year contract here with that company. Dora Davis has also been engaged for three years.

The vaudeville team of King and Rose has just joined the company which now numbers twenty-four people. It includes, in addition to a chorus of ten, and those above mentioned, Will Looker, John Fagan, Fred J. Martell, Dorothy Curtis, Marty Dupree, Irene Finley and Arthur M. Short. Frank S. Reed is the general agent.

BROADHURST OPENING NEW ONE

BALTIMORE, May 5.—"The Crimson Alibi" opens at the Auditorium here on May 12. It is a dramatization of Octavius Roy Cohen's novel of that name. Included in the cast are Harrison Hunter, William H. Thompson, Robert Kelly, George Graham, Blanche Yurka, Bertha Mann, Mary Foy and Inda Palmer. The piece is from the George Broadhurst play shop.

ERLANGER SIGNS LEASE

PROVIDENCE, R. I., May 1.—A. L. Erlanger yesterday actually signed the lease of the Colonial Theatre and will take possession of the house next August. The signing of the lease completed negotiations begun months ago between Erlanger and J. A. Foster, owner of the theatre.

MARY PICKFORD BUYS HOME

LOS ANGELES, Cal., May 2.—Mary Pickford has purchased a building site on Adelaide Drive, overlooking the ocean and Canyon, at Santa Monica, and will build a residence to cost \$25,000, in which she and her mother, Mrs. Charlotte Smith, will live.

TINNEY AND 6 ACTORS JAILED

SCRANTON, Pa., May 8.—Captain Frank Tinney and six members of his "Atta Boy" musical show were arrested here Monday night for fighting and thrown into jail, from which they were not released until the following afternoon, when they were permitted to go to Pittston to play.

The row which ended in the arrest of the actors, started on Sunday. One of the soldier actors was seeing the sights of the city when a Scranton soldier recently discharged from the service halted him on the street and accused him of wearing a Fourager under false pretense.

A fight followed and the citation was torn from the actor's uniform. All day Monday twenty members of the "Atta Boy" company, all soldiers and sailors, searched the city for the man who had taken the citation from their comrade.

Last evening the searching squad accosted Andrew Sullivan, a local railroad brakeman, and declared him to be the guilty one. Sullivan was punched, kicked and dragged through the street and left unconscious. He went on the stage with three constables after the performance Monday night and identified the following actors as the ones who assaulted him: J. S. Dunn, Brooklyn, A. D. Jordan, Detroit; Edward Grant, Summerford, Mass.; John Salisbury, Dunkirk, N. Y., and Victor Harris and Charles Paul, both of New York.

As the constables started from the theatre with the prisoners Captain Tinney followed and got into an argument with Sullivan and he also was arrested. It finally developed that Sullivan was not in the city when the citation card was stolen. As soon as the actors were jailed efforts were made to get them out but it was only after hours of hard work on the part of prominent local lawyers and politicians that Captain Tinney and his men obtained their liberty. The comedian and the six soldier actors spent several hours locked in cells, where they had been committed by Alderman Thomas on charges of inciting to riot, fighting and making threats to kill. Lawyers representing Tinney finally effected a settlement with Sullivan, by which the actor paid Sullivan \$500 and agreed to pay all doctor bills the brakeman had incurred through being beaten up.

"MOLIERE" MAY CLOSE

Although no announcement has been made as yet, it became known early this week that "Moliere" would probably close at the Liberty Theatre on Saturday night of this week, the show to be sent on tour.

A two weeks' notice was posted three weeks ago, after the play's business had dropped from \$9,000 to \$6,000; it dropping even below the latter amount later.

Last week Klaw and Erlanger offered the Liberty, beginning next Monday, to Harry Muenster, producer of "It Happens to Everybody," but Muenster couldn't come to terms with the K. & E. booking office on the percentage basis for his show, so he took it to the Park Theatre, where it opens on Friday of this week.

"LA LA LUCILLE" RE-OPENING

"La La Lucille," Alfred E. Aaron's latest musical production which closed in Washington last Saturday and was brought back to New York for recasting purposes, is scheduled to reopen at the Colonial Theatre, Boston, a week from next Monday, and, following its engagement there, the show will come to New York, probably opening at the Henry Miller Theatre.

The new principals in the cast are Jack Hazzard, Grace Walsh, Stanley Forde and Maurice Cass. Those who stepped out include Johnny Hines, Alberta Burton and Alf Helton.

BICKEL AND WROTHE REUNITE

Bickel and Wrothe, originally of the trio, Bickel, Watson and Wrothe, are reunited and have been signed by George White for "The Scandals of 1919," soon to be seen at the Liberty Theatre. Several years ago the trio was split up by Bickel and Watson going with the "Follies," and Wrothe sticking to vaudeville. Later, Bickel and Watson separated, and now, after a long separation, two of the trio again come together.

COHAN KIDS ACTORS

George M. Cohan put on his kidding clothes last Friday and wrote a one-act play called "The Actors' and Managers' Dinner." On Saturday he rehearsed it and on Sunday night he presented it at the Spring Gambol of the Lambs Club much to the delight of the members, for it set forth the frailties of both actors and their employers, as well as quarrels and disagreements among each faction themselves.

The piece was cast by members of the Lambs, George Sidney taking the part of A. L. Erlanger, Ralph Sipperly of Joe Klaw, and Harry Newbold of Marc Klaw, and during the action of the piece Joe got Erlanger very wrathful by "shooting" him with a bean shooter. Charles Winninger took the part of David Belasco, Arthur Hopkins of himself, and Sam Harris impersonated himself.

Joe Allen impersonated Francis Wilson, head of the Actors' Equity Association, and kept the managers in hot water by ever increasing demands. It wound up by the actors and managers beating each other over the heads with bladders, and the arrival of the police reserves.

A playlet entitled "Without the Law," by Edward Ellis, and staged by Priestly Morrison, had George Howell, Robert Middlemass, Clarence Oliver, Ralph Morgan and Charles Waldron in the cast.

"An Interrupted Intermezzo," as interpreted by "six sharps," was played by Ed Wynn, Joseph Allen, George Hassell, Charles Winninger, Charles McNaughton, and Tom Wise.

"Jazz for Cinderella," a syncopated allegory by Haasard Short, with lyrics by Kenneth Webb, and music by Roy Webb, was done by Effingham Pinto, Vinton Freedley, Robert Higgins, Conrad Nagel, Lynn Overman, Harry Tierney, Charles O'Connor, Otto Kruger, Ray Raymond, Richard Taber, Ted Lewis, Charles Kahn, John Lucas, Carl Raderman, and Charles King.

Burton Holmes showed some never before exhibited films; Van and Schenck did some songs and Clifton Crawford did a step or two.

Charles King was the Collie.

CIRCUS LION KILLS KEEPER

WOODBURY, N. J., May 2.—John Henry, a colored keeper, was killed and many here were terrorized, when Lucy, one of the lionesses with the Cook Brothers circus escaped here yesterday and began marauding through the town. An alarm was raised and all doors were closed and bolted. Farmers and others gathered weapons and hurried to the circus plot.

William Miller, one of the cowboys with the circus finally shot the animal down, after she had hidden herself in some nearby brush. It took eight shots to kill her, but he fired more to make sure that she was dead. The only casualty was that of Henry who was killed so quickly that no one could come to the rescue.

The lioness had been guarding her two cubs. Henry drove her into a barred part of the cage and began to play with the cubs. He had neglected to put the lock on the door and the mother quickly leaped out and crushed his neck with one grip of her jaws. The evening performance went on as usual.

NASH LEAVES "EAST IS WEST"

George Nash left the "East Is West" Company, at the Astor Theatre, last Saturday night after a disagreement with William Harris which came about when the latter insisted that every member of the company either sign a contract to go on the road with the show or accept a two weeks' notice of dismissal. Nash flatly refused to go on tour with the show and left the cast.

VERA RANDOLPH IS FREE

CHICAGO, Ill., May 4.—Vera Randolph, one of the Earl Sisters, obtained her decree of divorce last week from Arthur S. Randolph. She was granted alimony and custody of their child.

BULGER GETS NEW PLAY

Harry Bulger is to be starred next season in a new musical play called "The Indoor Sport."

CONEY ISLAND WANTS AIRSHIP TAXI TO NEW YORK THIS YEAR

Plans Are Under Way to Establish Service Between Luna Park and Battery—Shows All Preparing to Open in Next Week or Two.

A plan to form the first aerial taxi cab service to be established in America and carry passengers to summer resorts is on foot for Coney Island this summer. A landing place has already been established in some vacant lots adjoining Luna Park and arrangements may be made with the city to pick up customers at the Battery. Lieut. Frank Schavel has agreed to pilot the machine and is now looking over the market for a suitable "bus."

In addition to the above service, the Levitt Taxi Cab Company will have pleasure machines soaring over the Island, with an airdrome in the rear of the Brighton Beach Hotel.

It will cost the first person to travel to Luna Park by air \$100, according to an announcement at the Park headquarters on the Island.

In addition to last year's attractions, Luna Park will have several new features and work is being carried on day and night to get them ready for the opening May 17.

Steeplechase has been open for the last three Sundays, but will have a general opening May 17. The park has been remodeled and several new devices for the entertainment of children installed. The leader of the Buffalo Division Band, known as "Black Sousa" Thompson, will head the musical organization this year. Jack Kelly, a former high diver, will look after the life-guard work around the pool and beach.

S. W. Gumpertz has several new attractions for the Dreamland Circus. Features this year will be Barnum's What Is It; Lentam, three-legged man; Capt. Walters, the blue man; Alpine, the fat girl; Jack Wilson, fat boy; Eddie Masher, skeleton man; Baron Pucci, Italian midget; Lady Little, French doll lady; Madam Chester, snake charmer; Lillian and King Roy, albinos; Ajax, sword swallower; Abomah, giantess; Sir Edward, the smileless man; Edema, the reversible man, and Amok, wizard. Dreamland will open May 15.

Other features under the management of Gumpertz are the Eden Musee wax figures and Underground Chinatown, a reproduction of the old Chinatown of Frisco with forty-five scenes. The Eden Musee is now open and the Chinatown feature will have its opening May 15.

The Parkway Baths will be in operation May 15.

The Brighton Beach Baths, the Giant Racer Scenic Railway and a score of restaurants and concessions were among the buildings destroyed at the fire last Wednesday. The loss was about \$1,000,000. The

SOUNDS GOOD, ANYWAY

NEW BRUNSWICK, N. J., May 3.—People here are awaiting with great interest the result of an experiment now being conducted to determine whether theatrical performances at the opera house in this city can be made audible by wireless telephone to American soldiers in France.

A wireless phone receiver has been installed in the orchestra pit and transmits the sounds to the sending station two miles out of New Brunswick, and thence to France. While it is a little too early to claim that the experiment is a success, some enthusiasts assert that Ralph Kettinger's sketch, "Which One Shall I Marry?" can be heard, every word, across the sea. Jack Daly and his wife, Flo Morrison, play the leads in it.

DOWNING TO PLAY CLEVELAND

Robert Downing, in "Ten Nights in a Bar Room," will be seen in Cleveland at the Prospect Theatre during the week of May 12. Arthur C. Aiston, who is managing Downing's tour, has made arrangements with Vaughan Glaser to have Downing appear at the Cleveland house and Downing will be supported by Glaser's company.

concessions will be rebuilt at once, but it is said the swimming pool will not be in operation this summer. Early in the day of the fire 28,000 new bathing suits had been installed in readiness for the summer season and were a total loss. The fire started in a shooting gallery in the building occupied by the Brighton Beach Baths. Part of the boardwalk and many restaurants were swept by the flames.

The Brighton Beach Hotel adjoins the fire-swept area and had a close call. The hotel, which rents rooms by the season, will open May 15 under the management of William A. Mariash. The cabaret feature of the dance hall will open June 15.

Brighton Beach Music Hall, closed last season, will open June 15, having been leased by Edwin A. Reikin and a syndicate of Yiddish managers. The policy will be musical comedy, but during the season there will be a couple of weeks of grand opera in Italian. Adolph J. Adler will be in charge of the house and Anshell Schorr stage manager. This is the first summer Yiddish theatre venture in America.

Henderson's Theatre will open May 20, playing Keith vaudeville. The house will be booked this year by Johnnie Collins, who also books the New Brighton. Harry Mondorf booked the house for the two seasons past. Photoplays are now being shown at the theatre. Carleton Hoagland will supervise the building. Grace McCormack is treasurer of the house staff. Charlie Morrison, formerly of the U. B. O. and Keller Agency, will be at Henderson's, which has been open for dancing since April 19.

The New Brighton Theatre will open May 19 with vaudeville.

Feltman's moving picture theatre will open May 17, also the dining gardens.

The Coney Island Carnival Company will again stage the Mardi Gras in September, probably about the 15th. The Carnival Company is an offshoot of the Coney Island Board of Trade.

When asked about the effect prohibition would have on Coney Island, William J. Ward, president of the Bank of Coney Island and a member of the Board of Trade, said he believed the new liquor law would in no way hurt the Island. According to Mr. Ward, the number of places depending on liquor sale has been growing less for several seasons past.

Numerous of the smaller side shows, wheels, rinks, dips and rides are open for business now, but the general opening will be about May 15.

SMITHFIELD STAGING SHOWS

PARIS, Fra., April 20.—George Smithfield has just produced under the auspices of the Y. M. C. A. for the American soldiers a musical comedy entitled "Finee Paree." It was put on with a big soldier chorus all "ponies," which is considered the best singing and dancing chorus in the A. E. F. The cast included, chiefly, boys from Harvard, Yale and Dartmouth colleges.

The opening night at Villerupt resembled the opening of a big musical show on Broadway, with prominent first nighters present. Major General Cronkite and Chief of Staff Colonel Collins were among the notables present. The show made a big hit. This is the third production Smithfield has made, the others also having been for the Y. M. C. A., one in London and the other with the Army of Occupation in France.

BERT LESLIE IN HOSPITAL

Bert Leslie, the well known vaudevillian, was taken to Bellevue Hospital last week for observation in the psychopathic ward. He was found by a policeman acting queerly about 4 o'clock in the morning. He is forty-five years of age.

"KISS BURGLAR" CLEANS UP

Coutts and Tennis' company of "The Kiss Burglar" closed last Saturday night in Franklin, N. J., where it played to a total of \$810 for the evening's performance, establishing a record at the Franklin Theatre for one evening's receipts in that town.

"The Kiss Burglar" has been on the road thirty-seven weeks this season, of which it played thirty-five. In that time it played to a gross total of \$192,500, an average of \$5,500 weekly, over a circuit that consisted, for the most part, of one-night stands.

The show this season has earned \$50,000 for Coutts and Tennis, who acquired the road rights from the authors, Glen McDonough and Ray Hubbell, to whom they pay a royalty of 6 per cent. of the gross, and from the "Kiss Burglar" Corporation, which receives 2 per cent. of the gross. The corporation has been acquired by the Shuberts, who have a company playing "The Kiss Burglar" in the larger cities. This show, however, has made no money for the Shuberts, it is said. As a matter of fact, the acquisition of the "Kiss Burglar" Corporation by the Shuberts, has caused a number of suits to be filed against the corporation, among them several by Jack Welch, a former officer of the corporation. Consequently, its affairs are in a somewhat tangled state.

As a result of these suits, Coutts and Tennis are withholding over \$3,850 in royalties from the corporation until such time as the courts will direct them to whom the money should be turned over. The authors have received \$11,550 from Coutts and Tennis this season. The show will re-open again next August, beginning a fifty-five-week tour in Halifax, N. S., and ending more than a year later on the Pacific Slope. The Shuberts, it is reported, are anxious to have Coutts and Tennis take over their "Kiss Burglar" show because of the success the latter have made with their company.

"When Dreams Come True," also owned by Coutts and Tennis, will close next Sunday night in Camp Upton, after playing forty-four weeks to a gross total of \$176,000, an average of \$4,000 a week.

VENITA GOULD DESCRIBES HUSBY

CHICAGO, May 3.—Venita Gould has been granted a divorce after one of the most sensational trials this city has had in some time. In the closing days of the trial interesting testimony was given by Mrs. Gould. In testifying she said:

"That husband of mine said that I had to go to work immediately after we were married. I did and signed at a salary of \$100 per week. My husband went along with me, and I was awfully glad to have him. He collected my salary every week and spent it. He didn't work very much and was impossible to live with. He would throw the bed clothes off of me and call me a vulture. Then he would tell me about the different girls he had picked up the day before.

"He took my son out with him and said, 'When you get older I'll take you out and show you how to pick up girls and then we'll go home and the old lady will raise the dickens and then we'll tell her to go to hell.' He was always taunting me about these other dames and even brought them to my own home and entertained them."

The case, which was tried before Judge J. J. Sullivan, occupied the local courts for two weeks. Harold Jones, the husband, contested the case and promises further trouble in the matter, not being satisfied with the decision rendered. Infidelity and drunkenness were the charges filed by the actress who was cleared entirely of the charges of cruelty filed against her. Florence Nelson and Mrs. Helen Bell were named as co-respondents.

CAMPBELL APPOINTED MAJOR

Maurice Campbell was last week appointed a major in the United States Army of Occupation, now in Germany. Henrietta Crossman, his wife, who is in "Our Pleasant Sins" at the Belmont, received word of the promotion. Incidentally, this is the first time in several years that Miss Crossman is playing under the management of anyone but her husband.

DATES AHEAD

"It Happens to Everybody"—Wm. F. Muenster—Park Theatre, opens May 9. Duncan MacDougall's Barn—Opens May 9. Palisades Park—Opens May 10. "The Hon. Julius Caesar"—Princeton Triangle Club—Opens Waldorf-Astoria, May 10. Theatrical Benefit to the Salvation Army—Metropolitan Opera House, May 11. "The Lady in Red"—John P. Slocum—Opens Lyric, May 12. "John Ferguson"—Theatrical Guild—Opens Garrick, May 12. D. W. Griffiths Repertoire—Opens Cohan & Harris Theatre, May 19. Federal Trade Vaudeville Investigation resumes May 15. "Pretty Soft"—Walter Jordan, Bob Campbell—Opens Morosco Theatre, May 15. "Follies-Frolic" Ball—Opens New Amsterdam Roof, May 18. Brighton Theatre—Opens May 19. Brooklyn Academy of Music—Stockholders meet for financial readjustment, May 19. Actors' Fund Annual Meeting—Hudson Theatre, May 23. Henderson's—Coney Island—Opens May 26. Actors' Equity Annual Meeting—Hotel Astor, May 26. N. V. A. Benefit—Hippodrome, June 1.

OUT OF TOWN

"Among the Girls"—Selwyn & Co. opens New Haven, May 8. "The Whirlwind"—Selwyn & Co. opens Washington, May 11. "You'll Like It" opens Playhouse, Chicago, May 11. Actors' Fund Benefit—Boston, May 12. "Poor Little Sheep"—Selwyn & Co. opens Atlantic City, May 12. American Federation of Musicians' Annual Convention—Dayton, O., May 12. "The Crimson Alibi"—Geo. Broadhurst opens Baltimore, May 12. "Good for Nothing Marianne"—Geo. Damroth opens Torrington, Conn., May 12. "The Pessing Show of 1918" opens Palace Music Hall, Chicago, May 13. "Scandal of 1919"—George White opens Wilmington, May 15. "I Love a Lassie"—Shuberts opens New Haven, May 15. "Luck"—Harry De Vries opens Long Branch, May 16. "Look and Listen"—A. H. Woods opens Atlantic City, May 18. "Claudia"—John Cort opens Pittsburgh, May 19. "Welcome Stranger"—Cohan & Harris opens Baltimore, May 19. "The Light"—Arthur Hammerstein opens New Haven, Conn., May 19. "Wedding Bells"—Selwyn & Co. opens Washington, May 25. American Theatrical Hospital Benefit—Auditorium Theatre, Chicago, May 25. "The Lonely Romeo"—(Lew Fields Show) opens Atlantic City, May 26. I. A. T. S. E. Convention—Ottawa, Canada, May 26. "There and Back"—George Anderson opens Washington, June 1. "Follies" (new edition)—Florenz Zeigfeld, Jr., opens Atlantic City, June 2. "On the Hiring Line"—George C. Tyler opens Washington, June 2. "Curiosity"—J. S. Tepper—Long Branch, N. J., June 23. "A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.

THROUGH THE AGES" SCORES

BUFFALO, N. Y., May 5.—"The Passion Play of Oberammergau" is the basis of the new drama, "Through the Ages," produced tonight at the Shubert Teck Theatre by F. Ray Comstock and Morris Gest, a tremendous and artistic undertaking.

The story is of the simple little Swiss village and its simple folk and the events leading up to the "Passion Play." The plot revolves around a wood carver, who is chosen as Christus, and who, following in the footsteps of his Master, shields a woman and her illegitimate child, and is himself accused of sin. He lives in the spirit of Christ, and in the moment of his seemingly greatest shame achieves his great triumph.

Pedro de Cordoba, as Anton Rendel, the wood carver, spiritualized the character, and played with such sincerity, dignity and reverence, that it was lifted far above materialism, making the audience forget tricks of stage-craft or art theatricals. It was carried away by the spirit of a play that strikes the newer, deeper note of the modern day.

The drama is by Pierre Faeson, and has been adapted from the French by Guy Bolton and George Middleton.

Clara Joel, in the role of a modern Magdalene, rises to emotional heights in her portrayal, and an entirely adequate cast has been assembled by the producers.

The music, a feature of the production, includes selections by the Russian Cathedral Quartet.

FEDERAL HEARING POSTPONED

The probe of the Federal Trade Commission into vaudeville has again been postponed, and the next sittings will be held beginning May 15.

CANADIAN STAGEHANDS WOULD FORCE BREAK WITH A. F. OF L.

Western Representatives Will Bring Issue Before Convention of I. A. T. S. E. at Ottawa; "One Big Union" Stands for Power and Break with Parent Body

OTTAWA, Can., May 5.—Radical representatives of the I. A. T. S. E. and M. P. O. from western Canada will make a fight here at the international convention this month to have the organization break loose from the American Federation of Labor for the "one big union" plan now advocated in the Dominion, especially in the West.

The Interprovincial Conference of Canadian Labor Unions voted unanimously at the general meeting in March in Calgary to sever affiliations with American labor organizations and form a big Canadian union. The resolution has been referred to the various unions represented for ratification. The plan is to unite all the tradesmen into crafts, such as stagehands, musicians, billposters, etc., and then unite the crafts and, by the power of a general strike and economic force, gain the desired ends—the betterment of labor.

The Central Executive Committee, of 210, Labor Temple Building, Vancouver, B. C., is sending letters throughout the United States and Canada advocating the "one union" plan. This is some of the argument they use:

"Whenever the members of different trade unions in any industry decide to take united action in presenting new demands, or calling a strike, invariably the international officers object and send representatives of the international to that particular locality to reverse the policy and order the men back to work. This has occurred time and time again all over the North American Continent.

"The American Federation of Labor and the international officers of the various

trade unions who comprise the A. F. of L. are opposed to general strikes, or mass action of any kind on the part of the workers. They are more concerned with the building up of their own particular trade union organization than in the welfare of the working class as a whole.

"By organizing the workers, according to the industry in which they work, instead of according to the particular petty craft they may follow, it becomes possible to get united action at any time along any line conducive to those workers' welfare.

"What is there to gain by retaining affiliation with a moss-covered and age-old institution; supporting reaction at all times, and by its very structure dividing the workers instead of uniting them. Let us cut those strings which lead us apart and strengthen those cords which bind us together."

The stagehands from the West are expected to try to put through a resolution indorsing the new "one big union" plan. If the plan is ratified by the various unions in Canada that alone would mean a severance of the Canadian stagehands from the American stagehands and a breaking up of the international relations.

An immense amount of literature has been received by the I. A. T. S. E. headquarters in this city and the plan is generally known among others who would be affiliated with stage craft in case the one union movement gained headway. Some of the officials consider the movement that of the radical element in labor and believe that it is only a flare-up in recent troubles in the vicinity of Calgary.

BELASCO-SELWYN JAM SETTLED

The threatened trouble between David Belasco and Selwyn & Co. over the musicalized production of "Seven Chances," under the title of "Among the Girls," was straightened out early this week when, it was reported, an arrangement was reached between Archie Selwyn and Mr. Belasco under which it is reported the latter will now share in the profits of the piece, booked to open shortly in New Haven.

"Seven Chances" was written by Roi Cooper Megrue and produced by Belasco, and when the latter heard that it was to be done with a musical setting furnished by the late Henry Blossom, he threatened to stop the production.

STANGE WINS "SEVENTEEN" SUIT

Hugh Stanislaus Stange and Benjamin Stannard Mears were successful last week in the Supreme Court, where they sued Stuart Walker to recover royalties claimed to be due them as authors of "Seventeen," the play adapted from Booth Tarkington's book of the same name which Walker successfully produced.

A jury before Judge Lehman brought in a verdict for the plaintiffs last Thursday after a trial lasting ten days. The verdict, besides giving the plaintiffs a judgment for almost \$5,000 also establishes their authorship of the adapted play, thus making them entitled to royalties.

ONE NIGHTERS GET COIN

TAUNTON, Mass., May 2.—That this city has developed into a profitable one-night stand town was evidenced last night when "Head Over Heels" played to a total of \$1638 at the Park Theatre.

"The Rainbow Girl" did \$1,575.50 on April 28, and William Collier in "Nothing But Lies" played to \$1006 on April 24, the shows mentioned being the last that played here since April 24.

CYRIL DU FOR KILLED

With the death of Cyril Du For, aged 26, the youngest brother, in an automobile accident near Newport, R. I., early Saturday, the Three Du Fors, a noted English dancing act, ceased to exist.

Du For, his wife, known professionally as Miss Zellette Johnson; Miss Eleanor Livingston, Miss Marie Hollywell and Haviland Chappell, all members of Mitzi's "Head Over Heels" company, were riding along Ocean Drive, in a car built for three, owned and driven by Francis Finn, of Newport, a chief machinist's mate in the Navy. Going around the drive the front wheels hit a grass plot, jolted the steering wheel out of Finn's hands, and the machine toppled over a fifteen foot embankment onto the beach.

All occupants, except Miss Hollywell were pinned beneath it. She dragged Miss Livingston from beneath the tonneau and ran back to the road, screaming for help. A coast guard, hearing her, sent up skyrockets. The coast guard crew from Pride's Neck then rescued the survivors who were taken to the Newport Hospital. Du For died almost instantly. His wife's right arm was broken. Finn escaped uninjured; but the others were cut and bruised. Mrs. Du For was able to go to the home of her mother in West 149th street, New York City, but is prostrated. Du For's body was taken to Campbell's Funeral Church, and was buried in Woodlawn Cemetery at 2 p.m., Wednesday. He had a comedy part in "Head Over Heels."

Mr. and Mrs. Du For lived at Henri Court, 312 West Forty-eighth street, New York, and his sister, Miss Babette Du For, a non-professional, resided with them. Dennis, another brother, is with the American Army in France, while Harry Du For has just left "The Rainbow Girl" and signed up with Shubert's "Passing Show." Their parents are in England.

STRIKE ENDS SPANISH THEATRE

The Spanish Theatre, which opened its season here at the Park Theatre two weeks ago Monday night, came to a sudden ending last week, when the musicians refused to play unless they were paid for a week in advance. As a result, the curtain could not be rung up, the management refunding the money to the people who had come to witness performance of "Los Bohemios," a light Spanish opera.

Everybody, it seems, joined in the strike of the musicians, all claiming that divers sums were due them from the management of the organization, some claiming they had failed to receive any money beyond their transportation expenses from Spain. Others went to the West Sixty-eighth Street Police Station, where they told their troubles to Acting Lieutenant Reilly.

Larry Anhalt, lessee of the theatre, stated last week that the Spanish organization had taken in a total of \$6,000 since they opened there with "Maruxa," on April 19, and it looked as if the musical venture would prove successful but for jealousies among the players. Anhalt says he tried to patch up their financial differences but the Spanish artists failed to listen to reason.

A series of meetings between Leoncio Masquera, president of the Spanish company, who gathered the players together from Spain, Mexico and Cuba, Manuel Noriega, director of the Spanish Theatre; Andres De Segurola, the honorary president; Euardo Arozamena, stage director, and Fernando L. Cabello, musical director, ended on Monday of this week without any definite plans for continuing the season being made, so Anhalt told the Spaniards to look for a different theatre, and closed with William F. Muenster, producer of "It Happens to Everybody," H. S. Sheldon's comedy, which will open at the Park on Friday of this week.

Several of the dancers in the Spanish troupe will make their appearance in vaudeville shortly, it was said. In the meantime, Anhalt has turned over the Park Theatre to some of the Spanish players for next Sunday night, a benefit performance having been arranged for that evening.

SOTHERN & MARLOWE RETURNING

E. H. Sothern and Julia Marlowe have decided to return to the stage under the management of the Shuberts. They will make their reappearance in "Twelfth Night," "The Taming of the Shrew" and "Hamlet" next October.

Sothern and Marlowe are one of the biggest drawing cards in the country and the reappearance of the famous Shakespearean performers will probably prove a great success. Julia Marlowe fell ill in 1914 in Los Angeles and left the company, coming to New York where she was under the treatment of physicians. She had given up all thought of acting again and Sothern shortly afterward also left the stage. They then went to Europe and entertained the soldiers in Y. M. C. A. huts.



HUDLER, STEIN AND PHILIPS

Scoring a Big Hit in Vaudeville with a New Singing Specialty

NEW DAVIS PLAY AT WASHINGTON

WASHINGTON, D. C., May 5.—Owen Davis has drawn upon all his restraint to keep "Those Who Walk in Darkness" out of the howling melodrama class, and while villainy triumphs nearly to the finish, and is only conquered by virtue at the very end, Davis has managed by the exercise of careful restraint to keep his adaptation of Perly Poore Sheehan's story, of the same name, from being an atmospheric duplication of "Bertha, the Sewing Machine Girl."

The subject matter, while frankly handled, is used in a manner sufficiently delicate to avoid offence. It concerns the story of Viola Swan, of Hagerstown, Md., who came to New York for fame and fortune, and who went down and down the scale until, at an all night lunch cart, she meets Rufus Underwood, of Shenango County, whom she nurses back to life from a spell of sickness.

The village gossips, back in Shenango County wag their tongues, and, to prevent the impending scandal, Viola tells her own story to the village scandal mongers.

The chief interest in the piece lies in its incidental characterization such as George W. Wilson's portrayal of a kindly old rustic, who smooths the path of the girl; Edward O'Conor's "Doc," a lunch wagon derelict, and Mary Shaw's "Mrs. Moss," who conducts a "respectable" rooming house.

Wilson's portrayal was rated as the best of the evening, at the first performance, at the Shubert's Garrick here last night.

Irene Fenwick, as the oppressed heroine, has a pleasing role that she handled well, and William Harrigan, as the farmer boy who married the heroine, also earned a good reception.

Others in the cast were Jerry Rice, Winthrop Chamberlain, Mabel Hudnall, Leigh Whipper, Arthur Shaw, Maude Leone, Catheryne Sheldon, Chas. Lacy, Conchita Bailey, Mary Haynes and Jerome Brunner.

BRADY OPENS "RUINED LADY"

POUGHKEEPSIE, N. Y., May 5.—"The Ruined Lady" opened here last week. It is a William A. Brady piece.

The new comedy, by Frances Nordstrom, was a pronounced success and, with the rewriting of the first act, in which some action should be injected, it will be ready for its New York opening.

"The Ruined Lady" is, first of all, a real comedy of the genteel sort that depends on its acting for the most of the laughable situations, and Miss Jessie Bonstelle, as Ann Mortimer, the "Ruined Lady," who for twelve years has loved and in turn has been loved by Paul Gordon, as "Bill" Bruce, a shy lover afraid to tell of his love, makes the situation that carries the vein of fun throughout the play.

After all sorts of attempts on Ann's part to make him come to the point of proposing, he accidentally takes the part of the injured lover and, to Ann's enjoyment, actually orders her to marry him. They fall into each other's arms.

It would be a pleasure to see Miss George in the part of the "Ruined Lady," but it is hard to realize how anybody could improve on the portrayal as given by Miss Bonstelle.

GABY DESLYS IS MILLIONAIRE

PARIS, France, May 1.—Gaby Deslys is worth \$1,040,000, according to a declaration made by her to the French income tax authorities. In it she also gave a list of her expenses, among which is \$1,600 for a hat which she wears in the new Paris revue in which she is starring.

LEONARD SIGNED BY CORT

Eddie Leonard has been placed under a five-year contract by John Cort. He will be presented next season in a new musical comedy by Edgar Allan Wolfe. The music is being written by Eddie Brown, the violinist.

WOODS SAILS FOR HOME

LONDON, May 3.—A. H. Woods sailed for New York to-day on the Mauretania. He started a week or more ago but missed his boat.

VAUDEVILLE

HOUSES ARE BEGINNING TO CLOSE

OPHEUM LEADS LIST

Three regular Orpheum houses and three split-week theatres have closed their season and more than half the circuit will have wound up its run by the end of May.

The closings on the Interstate Circuit will begin June 7th at Fort Worth and Houston, Tex.

The Southern Keith time houses, booked by Jules Delmar, are to remain open through the Summer. This circuit extends as far South as New Orleans.

Some of the other closings are as follows: Lincoln, May 17; Minneapolis, May 24; Kansas City, May 24; Omaha, May 31; St. Paul, May 17; Calgary, May 28; Salt Lake City, June 1; Vancouver, June 7; Winnipeg, May 31; Denver, June 9; Seattle, June 14; Portland, June 18.

The California towns playing a split week, Sacramento, Stockton and Fresno, closed May 3. Frisco and Los Angeles houses will keep open during the summer as usual. The season at Omaha is said to be the best in the history of the house.

San Antonio, on the Interstate Circuit, will close June 14 and Austin three days later. Little Rock, a good hot weather show town, will probably remain open all summer.

The Empress, Decatur, booked through the Western Vaudeville Managers' Association, will close May 11, reopening early in August.

ACTS GO TO SOUTH AFRICA

Horton and La Triska and Guest and Newlyn were booked to sail yesterday on the City of La Hore for Capetown, South Africa. The acts, which are under the direction of the International Variety and Theatrical Company, are the first to sail for this point this year from the United States, due to no sailings. They have been booked to go to South Africa for some time. Other acts sent to this country by the company have sailed from England.

ACROBAT HURT BY FALL

SALT LAKE CITY, May 3.—I. C. Wiley of the acrobatic team of Kate and Wiley, fell during a performance at the Orpheum theatre here and injured himself badly. His partner worked alone until his recovery.

This is the second accident within a week to happen to Orpheum people. Arthur S. Winton, press agent of the theatre, fell just a few days before, from a fence, while posing for a photograph and was laid up for several days.

REHEARING ORIENTAL ACT

"The Sultan's Dream" is the title of a new Oriental act which Sheik Hadji Tahar, of the Columbia Theatre building, has in rehearsal at Unity Hall. It has a cast of fifteen, four of whom are principals. They are Arister, Mahomed, Abdul Kai and Ali Hassan. The act was written by Tahar.

"BRIDE SHOP" IS NOW TAB

"The Bride Shop," a musical comedy which closed April 28 at Easton, Pa., has been re-made and opened Monday at Keith's Garden Pier Theatre, Atlantic City, with a cast of sixteen people. The piece will feature Eddie Vogt.

N. V. A. SUSPENDS McDERMOTT

William McDermott has been indefinitely suspended from the N. V. A. for conduct unbecoming a member.

ROBERTS CLAIMS FILM BIT

Wilfred Roberts wants the act known as "Allen and Dog Taxi" to eliminate from the act what is claimed is a piece of copyrighted business, a film showing a dog rescuing money which his master had lost in a gambling game. Roberts claims this bit is fully protected and has notified the booking offices to this effect. He states in a complaint to the N. V. A. that he will bring suit against acts using the bit. A similar complaint was filed by Roberts on a previous occasion, but Allen could not be reached at that time.

CLAIMS CROSS COPIED BIT

Billy Hart has filed a complaint with the N. V. A. against Wellington Cross, claiming that he is infringing on his burlesque mind-reading bit. Hart claims he wrote Cross concerning the matter, but that the latter is still using it.

Hart says he has been doing the bit for nine years with Marie Hart in big and small time vaudeville, that he did it back in the days of the museum and variety, and that he is the originator of this part of Cross' act. Cross is playing at the Orpheum, Brooklyn, this week.

NEW BRIGHTON OPENS 19TH

The New Brighton Theatre, which has been completely overhauled, will open on May 19. A new painting by Pendleton Smith has been hung over the proscenium arch.

The staff of the house is the same as that of last year. George Robinson will be manager for the fifth consecutive year, and David Berk will again be stage manager.

JOYCE AND LEWIS SPLIT

Frank Joyce, brother of Alice, and Flo Lewis, who recently formed a new turn in vaudeville, have split the act. Joyce left in order that he might go into the hotel business. Miss Lewis has teamed up with Alan Coogan, of Mullen and Coogan. The latter act broke up some time ago, and Mullen will be seen soon, together with his wife, in a new offering.

N. V. A. TO HAVE BALL TEAM

The N. V. A. has issued a call for ball tossers, and as soon as the material is looked over a team will be chosen to represent the club around New York this season. Any players interested should report to Henry Chesterfield.

CON CONRAD SAILS FOR ENGLAND

Con Conrad sailed for England on the "Aquitania" last week for the purpose of producing some of James Horan's vaudeville acts in England. Included among them are "Kid Hamlet," a travesty on Hamlet, and "It Happened in Court."

CHANGE N. V. A. BALLROOM

Beginning Monday, the ball room at the N. V. A. will be redecorated a la cabaret, and those who do not care to eat in the grill room can have luncheon and dinner served there. There will also be a space for dancing during luncheon from 7 until 9 o'clock in the evenings.

GET FORTY WEEKS

Sherman and Rose have been given forty weeks' booking by Tommy Curran, who is handling the act. They will play fifteen weeks on the Loew Circuit, and then will appear on the Pantages time for twenty-five more.

RAHWAY HOUSE CHANGES

Harry Linton and Edward Lamar have taken a lease on the Empire Theatre, Rahway, N. J. They will install a picture and vaudeville policy.

BOBBY ROBERTS SUSPENDED

Bobby Roberts has been suspended for an indefinite period from the N. V. A. for conduct unbecoming a member.

VAUDEVILLE ARTISTS SEEKING FILM JOBS

LOS ANGELES FILLED WITH THEM

LOS ANGELES, Cal., May 5.—Due to the fag end of the season on the Orpheum and Pantages circuits and the fact that many houses are closing, vaudeville performers are flocking into this city for summer work in moving pictures. Some are getting good parts, but a great many are finding it necessary to play extras and minor roles in the big features, many of which are war stories.

With the closing of numerous houses this month, June will find Los Angeles a haven for those who were in the far west when the season finished. Particularly do the coast performers, those from Vancouver, Victoria, Seattle, Tacoma, Portland and San Francisco drop into the City in the summer in search of work.

Among those arriving last week were Henry Bowman, of the team of Bowman and Frazer, from up-State; Niles Phillips and Joe Rosford, who closed with a vaudeville troupe which had been playing in the lumber and mining towns; Telford Sisters, Frost and Johnson, and Herbert Lee, monologist.

Some who are not catching on with the pictures are finding work in the beach resorts, already crowded, owing to the heavy influx of soldiers from overseas.

REHEARSING DANCE ACT

The Cooper-Rigdon Dancers, an act which played the Orpheum and Interstate circuits a season ago, and has laid off since, is now again in rehearsal, and will open in a local house May 15.

The act is being produced by Grace Fenimore Cooper and Edna Carpenter Rigdon. The latter is musical director and leads from the orchestra pit while the former dances. Mamie Yeung, formerly with "Over the Top" and "Chu Chin Chow," and Dorothy Petit are also in the cast. Paul Durand is handling the booking.

CHARLIE GRAPEWIN PRODUCING

In addition to appearing in his own act next season, Charlie Grapewin is planning to produce three vaudeville sketches. They are "Above the Limit," an old playlet in which he and Anna Chance appeared several years ago; a new sketch called "Mother" with a cast of three women, and one that is, as yet, un-named. He is now selecting the casts, and rehearsals will commence within the next week or so.

REHEARSE NEW GIRL ACT

"In Bagdad" is the title of a new miniature musical comedy soon to be seen in vaudeville, and now in rehearsal at Unity Hall. It is being produced by Mack Clayton and Al Dow. There are five principals, Evelyn Varco, Al Dow, Jack Davis, Artie Jackson and Estelle Jackson, in addition to a chorus of six. N. S. Feldman, of the Putnam building, is handling the act.

HIPPODROME PEOPLE FORM ACT

Helen Patterson and William Wolf, both at the Hippodrome, the former in the East Indian Dance of the "Lampland" ballet, and the latter in the Elm City Four, have a new sketch in rehearsal written by themselves.

ILLNESS CLOSES ACT

CHELSEA, Mass., May 5.—Madeline Clark, of the sister act of Clark and Summer, was taken ill while playing here and the act closed. Miss Summer returning to her home in New York.

EL REY TEAM CLAIMS NAME

The El Rey sisters, of the Hippodrome, have filed a complaint against another sister team, the El Ray sisters, claiming the latter turn is infringing on the name. The Hippodrome team claims the defendants also appear at times as the El Roy sisters and that they object to either billing. They state that their own billing, through error, frequently appears as El Ray and El Roy, and that they originated the name. The matter is being investigated and, unless the El Ray team shows a priority of right, they must eliminate the billing. The El Ray sisters were booked for the first half of this week at the Garrick, St. Louis and are playing Loew time.

REHEARSE NEW DRAMATIC ACT

Baroness Coralie de Roffte is the head of a cast which will present "The Spider," a condensed version of Victorien Sardou's famous work of that name in vaudeville in this country for the first time. It will also be the first appearance of the French actress in this country. Included in the cast will also be Charles J. Bates, Robert Lynn and Argol Brown. The offering opens on the Keith time one week from Monday.

ARNAUTS CLAIM INFRINGEMENT

The Arnaut Brothers have complained to the N. V. A. that the Novello Brothers, also known as the Novel Brothers, and the DeCooke Brothers, known as the Davis Brothers, are doing an act the same as theirs. They claim to be the originator of the act, which consists of acrobatic-violin and nut stuff, in which they close in one, with an encore in imitation of two whistling birds.

MAUD EARL COMPLAINS

Maud Earle has filed a complaint with the N. V. A. against Charlotte Leslay for using an idea similar to hers. Miss Earle claims that the manner of announcing to the audience, through the use of a couplet, the high notes she reaches has been copied and that she is the originator of the idea. Miss Earle does not claim to be the only one who can reach high notes.

LEVY'S CLAIM UPHELD

In a recent complaint by Bert Levy against George Schuller for infringement on the apparatus he uses in his act, a decision was rendered by the N. V. A. in favor of Levy, and hereafter nobody will be allowed the use of the apparatus which Levy uses.

GORDON HAS RIGHT TO NAME

Some time ago (Miss) Robbie Gordon filed a complaint with the N. V. A. against Bobby Gordon, claiming infringement of her name. The matter was investigated, and it was found that Gordon's name was his own by birth, but that friends of Gordon's are inclined to spell it Robbie.

GETS 21 WEEKS' LOEW TIME

Billy Hooper and Howard Burkhardt are presenting a new act called "The Fox Hunter," written for them by James Madison. The offering, which involved a large investment, has been booked for twenty-one weeks on the Loew Circuit.

"GOB" FILES COMPLAINT

John Senay, a "gob," has written from the navy to the N. V. A. complaining against La Toy Brothers for using his photographs. They were formerly in an act together.

RYAN OUT OF N. V. A.

Ben Ryan has been suspended indefinitely from the N. V. A. for conduct unbecoming a member.

CLAIMS ACT IS COPIED

Joe Jackson has filed a complaint with the N. V. A. against Sam Barton. He claims Barton is doing a copy of his act.

VAUDEVILLE

PALACE

Monday afternoon's heat had but little effect on the big attendance at the first performance of the week, and a very large audience was present, although the usual rows of standees were considerably depleted.

The Royal Gascoignes opened the show with an assortment of balancing and juggling tricks and a clever somersaulting dog, which received a big hand all by himself. The woman in the act does nothing, the man performing all the tricks and taking the bows at the finish. Most of the juggling and balancing tricks have been seen in other acts, but Gascoigne does all his work cleverly and has a good line of patter which runs through all his performance.

The Ja-Da Trio, in the second spot, stopped the show completely, and scored one of the biggest hits ever registered by an act in that position. The boys wear sailor uniforms and ran through a repertoire of popular songs, which they put over with all the snap and vim of youth, which helped out greatly in the applause. Carlton is the writer of "Ja-Da," the song hit, and renders it in the act, although the fact that he is the writer of that and other successful numbers is not included in the act's billing, a matter which would undoubtedly help greatly.

Sammy Norton and Ruby Lee scored their usual success with their well rendered songs and finely executed dances. Miss Lee was in fine voice and sang all her numbers with fine style and vocal effectiveness. A little rearrangement of the act which would do away with her singing of two big numbers in succession would be advisable, for the best voice is bound to tire when used so lavishly, and Miss Lee is not the type of singer that continually holds her voice in reserve for the climaxes but renders every number with a display of vocal power which indicates that she enjoys every note of her song as much as her listeners.

Julius Tannen has introduced number of new patter bits in his chatterbox offering, and made every one tell. Tannen's offering is typically a New York one, and all the towns along the line came in for a sarcastic quip or two. We expect the Brooklyn and Philadelphia remarks, for we have come to look for them, but Tannen has gone west and picked up St. Paul and Minneapolis as a peg on which to hang a laugh. He scored well with his act, which concluded with a Victory bond poem. Afterward, he successfully conducted the Liberty bond sale.

Irene Bordoni and Lieutenant Gitz-Rice did excellently with some special and published songs. The lieutenant played the singer's accompaniments in fine taste, and also rendered some of his new and old songs. The offering will be further reviewed under "New Acts."

Harry and Emma Sharrock got more than their usual number of laughs with some well put over comedy material that Miss Sharrock handles particularly well. Sharrock, whose act in reality is simply a mind-reading stunt, presents it in such a novel and attractive manner that the mind-reading portion, clever though it may be, is but an incident in the twenty minutes of entertainment which he offers.

"Putting It Over," a soldier act made up of the principals of the "You Know Me, Al," and "Let's Beat It" shows, with the well trained dancing chorus which made those pieces so entertaining, is a miniature musical comedy so well put on and the numbers so effectively presented that it compares very favorably with some of the big girl acts. It will be reviewed under "New Acts."

Lillian Shaw followed the soldier act, which was filled with singing from start to finish, and, in spite of this and the lateness of the hour, scored a decided hit. Her repertoire, made up of special and published numbers, fits her excellently.

The Mirando Brothers, with their flying torpedo act, closed the show. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

RIVERSIDE

The Van Cellos, in some remarkably well executed juggling feats, opened the show and scored a decided hit. The act is far and away from the usual offering of the kind, carries a fine stage set and is attractively costumed. The man, who does all the tricks, is adept at the "foot feat" work and does a number of particularly clever stunts.

Ted Doner, back at this house after a comparatively short absence, had some trouble getting started, but his clever dancing, combined with his evident desire to give the best performance possible on every occasion, won the audience and went off with plenty of applause at the finish.

Robert T. Haines and Company in the sketch "The One Way Out" have an offering which has nearly outworn its usefulness in so far as vaudeville is concerned. Its plot is that of the familiar triangle staged with a war atmosphere which during the conflict might have held interest, but with the arrival of peace the best of the war playlets lost their grip upon audiences. The Haines sketch never could be favorably compared with the best of the war sketches, and at present it seems dull and tiresome.

Homer Dickinson and Gracie Deagon caught the audience deep in lethargy following the ending of the war playlet and had considerable trouble in arousing interest in their songs, chatter and dancing bits. Dickinson, however, is a clever performer and his talented partner at once started in to speed up matters and soon succeeded. One of the hits of the entire bill was scored by the clever couple.

Emma Haig and Lou Lockett closed the first part and their little song and dance revue was keenly enjoyed. The act is running particularly smooth, and both Miss Haig and Mr. Lockett are doing some fine work.

Val and Ernie Stanton opened after the Victory Loan drive and their patter and well executed dancing won them a big hand. The act could be strengthened greatly by the addition of some new material, as while much of the act is new there are portions which have been heard before. While it is often difficult to trace the origin of a large portion of stage material the fact that jokes and patter bits are being used by several acts should be sufficient reason for those that hope to hold a position on big time bills to eliminate them as soon as possible.

Gallagher and Rolley's travesty, "The Battle of Whatstheuse," has taken on added value since Rolley joined the act. His clever performance was responsible for many laughs which were lacking in the piece when some of his predecessors were appearing. Gallagher seems to have successfully solved the difficult comedy closing to the act and the present bit which ends the piece evoked much laughter. There are big possibilities in the comedy line if Gallagher and Rolley continue their partnership, as each showing of the little travesty is an improvement over the previous ones.

Eva Tanguay has evidently not entirely recovered from her recent indisposition, as her entire performance lacked the snap and fire which has for so many years been the predominating feature of her performances. Her songs are but little above the ordinary and this still further handicapped the eccentric comedienne. In its present shape there is much lacking in the Tanguay act; an entirely new song repertoire may supply the deficiency which was all too apparent at the Monday night showing. Mario Lo, in "Art Studies," closed the show, and the lateness of the hour made the position a difficult one. Few remained until the close of the act.

W. V.

COLONIAL

This week's entertainment consists of nine acts and pictures, of which three offerings are in sketch form. The balance of the acts conflict to such an extent that the audience several times refused to applaud. Most of the turns are standards in vaudeville but, assembled, they fail to give the patrons the good assortment the Colonial management has prepared in the last three months. The first half did not contain a real hit and substantial applause was not in evidence until Hyams and McIntyre appeared in seventh position, followed by Ruth Roye, who won the big applause of the afternoon.

The pictures opened and were followed by Ash Asahi and a company of Japanese, who presented magic, including the famous thumb trick and the water fountain novelty. All work expertly, but the real strength of the act is presented at the finish, where the lady is made up to represent the Statue of Liberty. This went over well.

Howard and Sadler will be compelled to change some of their songs, and most of their material, if they stay on the big time. Both are capable of delivering real goods, but, at present, the gags and cross-fire talk are ancient and do not contain the desired punch. They "josh" each other about their ages, and employ similar business that fell flat. The "wedding" bit is old and the "bubble" number is about the only thing worth while.

Gibson and Connelli presented their domestic comedy called "The Honeymoon," by Aaron Hoffman, in which the newly-weds quarrel because the wife is insistent on ordering the husband about. He tires of this treatment, and brings her down to earth with a word attack that is cleverly written and well played.

Wellington Cross did not put his usual amount of pep into his work, but managed to win out at the end. A few comedy songs, three or four war gags and a dance travesty with William Gibson, who also assisted in a mind reading burlesque, won many laughs.

Louise Dresser and Jack Gardner are clever performers, but their little satire on their theatrical career did not win the favor of the audience, due to the fact that most of the dialogue was like ancient history to many. Gardner put over a few numbers in good style, while pretty Louise Dresser won a big hand with a few old-time numbers.

Craig Campbell opened after intermission and rendered two operatic selections in succession. This was bad judgment, as his voice was a trifle husky and the high notes suffer in consequence. "Madelon" went big, and a ballad at the finish was well rendered. Hector McCarthy assisted at the piano and played a solo.

Hyams and McIntyre saved the show with one of the classiest acts of the season. "Maybloom," in other hands, would only be a fair offering, but this clever pair of artists make a classic of the playlet. Miss McIntyre appears a little thinner than on her previous visit, due to her recent illness, but she has lost none of her wonderful personality, while John Hyams read his lines to perfection, spreading joy throughout the house.

Ruth Roye put over a real hit with a budget of comedy songs. Her opening French number is just fitted to her, and got plenty of laughs. A new "rube" number and "Robert E. Lee" were big applause winners. She expectorated on the stage in the "rube" song. Probably this was accidental, but if not she should omit this piece of business, as many resented it.

Catherine Powell closed the show with a series of dances that were well done, and went over well, considering the lateness of the hour.

J. D.

ALHAMBRA

Beeman and Anderson, the two speed boys, in number one position, presented their roller skating act par excellence, scored a decided hit, and were called upon to respond to an encore. These boys are among the very best in their line before the public. They do some of the most difficult feats possible on roller skates with delightful ease and grace.

Fred Berrens, in his single act, "Words and Music," was a hit-getter of big proportions. He opened with a violin solo and accompanied a player piano for several numbers. The piano, which is placed centre stage, is manipulated by some one off stage, and stops and starts at Berrens' command. He gets considerable comedy out of the act, which is novel as well as meritorious.

Erwin and Jane Connelly were seen in "The Tale of a Shirt," a well written comedy playlet which won pronounced favor. The scene of the skit is laid in a laundry, and it tells the story of an orphan girl who works in the place. She has no one in the world to care for her, and when the boys left for "over there," and her acquaintances cried and bid goodbye to their sweethearts or brothers, the girl invented a little romance of her own. A shirt had been left by a man named Jim, who answered the call to arms, and she told the other girls the shirt belonged to her sweetheart. She even wrote letters to herself, saying they came from him.

The war over, Jim returns and calls for his shirt. He is a big, rough diamond, and, bit by bit, the girl tells her little romance. Jim, who plainly shows he is not attracted to the girl, finally asks her to go with him to Luna Park the following day, which is a holiday. She agrees to go with him, but then, as he asks her to meet him away from the shop, she feels that he is ashamed of her, and she refuses to go. Jim leaves and the girl is left alone with the ashes of her romance.

The characters were well portrayed. Connelly, as the rough-natured Jim, gave a strong characterization, and his partner an appealing performance of the girl.

Yvette Rugel, assisted by Albert E. Hockey at the piano, started off with a medley and followed with two other songs. For an encore she rendered "The Suwanee River" in a minor key, which drew forth much applause. Hockey proved himself to be a capable accompanist as well as soloist.

Jimmy Hussey, assisted by William Worsley, in "Somewhere in Vaudeville," scored the big hit of the first half of the bill. After Hussey's first song, in the middle of the act, he was greeted with a storm of applause, and was forced to take an encore. This effort was greeted in similar manner and the audience forced him to take four more encores before they would permit the act to proceed. Worsley was well received for his rendition of a song. The act closed with a song in which they both took part. They went off to hearty applause, but Hussey refused to take another encore.

Ivan Bankoff and company, which included a remarkably clever premiere dame and an expert pianist, was seen in a classy dance offering. Bankoff is a wonderful dancer, but, in her style, his young lady assistant is his equal, and her name should appear on the program.

The Ward Brothers, on first after the intermission, with their talking, singing and dancing, were a hit, and took an encore. They are particularly clever soft-shoe dancers.

Miss Juliett, assisted by Robert Braine at the piano, sang and gave imitations of a number of noted performers. Her impersonation of Harry Lauder was particularly good. She was forced to take several encores.

Pat Rooney and Marion Bent, on next to closing, scored one of their usual hits.

Miss Robbie Gordon brought the bill to a close with character studies and poses from old masters.

E. W.

VAUDEVILLE

ROYAL

Edward Marshall opened with his chalk-ologue. He started with a few sketches for comedy purposes, and then did some color work. He would do well to add a little more to his offering, and, at the same time, would present a much better appearance if he was to use make-up.

Maurice Burkhardt found the second spot very easy with his "Joy and Gloom" offering. The opening gloom bit needs strengthening, but the joy part of the offering is capital. He gave his impression of how Sam Bernard would deliver a certain number, and did fairly well. A "friend" song went over for a big hand and a parody, consisting of a number of popular and operatic melodies, made a strong finish.

The Ford Sisters, assisted by Arthur Anderson at the piano, gave a good account of themselves with their new dance revue, which has not been seen at this house this season. The girls were given a hand on their entrance in the opening dance. They displayed a variety of costumes and went through their routine capably. One of the new numbers, new at this house, was the clog-dancing with which they closed their offering. This part of the girl's program took the biggest hand of the act and the girls showed splendid ability with the loud shoes.

Dooley and Sales entered and captured the house. They offered their "Will Yer, Jim?" skit, into which a lot of new material has been injected. No team has ever handled the bunch in the gallery better than did this clever pair. When Corrine Sales pointed out the orchestra as her gang, Dooley answered, "Well, that bunch upstairs is my gang; when they don't like you they can ruin you." This tickled them so that all Dooley had to do was snap his fingers and they'd sit up and beg. Their Winter and country drops gave an idea of coolness quite welcome, with the thermometer in the 30's. They stopped the show.

The Four Mortons picked up the audience where Dooley and Sales dropped it. Sam and Kitty started with their song and dance, and then kept the laughs coming their way with Sam's patter. Joe and Martha gave a good account of themselves with their singing and dancing. Kitty was given one of the biggest hands of the entire bill when she pulled her remark about the applause being for her, and proved it.

During the intermission, Al Darling doated two entire boxes for one night to two men who bought \$300 worth of Victory bonds.

Brennan and Rule opened the second half with their song cycle, and were not permitted to leave without taking an encore. They offered a number of their old songs, all of which scored high. Their new numbers went exceptionally well. They have pleasing voices and know how to deliver a song.

William Gaxton and company offered "The Junior Partner," by Robert Hughes. Gaxton, as the young man who is broke and feels a millionaire into backing him in a scheme, played his role excellently, and helped to make up for defects in other members of the cast. The playlet went over for a generous hand.

Belle Baker is one of the best attractions this house plays, because she is such a big favorite in the Bronx, and she was given an ovation on her entrance. She went through her cycle and put over some comedy with Dooley and Sales. For her encores, she rendered a number of her old song hits, but refused to sing a Hebrew song, in spite of the many calls for it. She held the house until 5:30 o'clock.

The Vivians, badly handicapped by the lateness of the hour and the warm weather, which made the house restless, went through their sharp-shooting routine and gave a fair account of themselves.

G. J. H.

VAUDEVILLE REVIEWS

Continued from page 9 and on 11)

ORPHEUM

Lee Rose and Katheryn Moon opened to an unusually small audience for this house, and found the initial spot somewhat difficult. They started with an old song and then went into a dance. Rose did a good eccentric dance and, at the conclusion, they displayed some graceful stepping together. A snappy song would add considerable speed, which it lacks at present, to the offering.

Nate Leipzig mystified the crowd with some cleverly executed card tricks. One or two of them were rather old, but he showed several new ones. He is a capable performer and makes the best of his material, but is up against the same difficulty that confronts all acts of this sort. It is difficult to appreciate the offering from a distance, and only those close up can enjoy it. At that, Leipzig was well liked.

Julian Nash and C. H. O'Donnell offered a comedy playlet entitled "3 G. M.," and were well received. There is a line and bit of business in the sketch that is suggestive and should be eliminated, but with that exception the playlet is sure to please.

George Whiting and Sadie Burt scored their usual success with their 1919 edition of song-sayings. Both are entertainers of merit and render their budget of catchy tunes in a manner that is delightful. They rendered half a dozen songs and sang a last year success for an encore. Each number was applauded in turn, and they could have remained on much longer than they did.

Herman Timberg and his company closed the first section of the bill with a varied offering, which included comedy talking, work on the violin and some excellent dancing. Timberg uncovered an eccentric dance that was nothing short of a sensation. The five dancing girls, who also play the violin, perform in a splendid manner, and the offering does not lag for a moment.

L. Wolfe Gilbert and Anatole Friedland sang a number of their own compositions and scored one of the big hits of the bill. The fact that they write their own songs makes them big favorites, and they make a good effort to live up to their billing, which names them "Songland's Favorite Writers." A girl helped out with one or two numbers, and won favor with her strong voice. They sang toward the close of the act a medley of their old song successes.

Marie Dressler found a big reception awaiting her, and was well liked. There were a number of old bits in the act, and in places it lagged somewhat, but she gathered in a number of laughs and joined the hit class. She started with a bit of talk that expressed indirectly and directly patriotic motives, and hit its mark. Then came some verse telling about a private in Washington who became worn out and died because he had to keep saluting passing officers. A darky number, in which a colored trooper sadly meditated over some of the difficulties encountered in the army, went over well. Then came travesties on the Ibsen Drama, the operatic prima donna and the Russian ballet dancer. Some more talk and a dramatic recitation helped garner a big share of the applause.

Lou Holtz found the semi-windup rough going at first, but worked zealously and got a big band. A great deal of the material at the start is slow and should be speeded up.

The Pederson Brothers closed and played to an audience that was rapidly departing.

I. S.

AMERICAN

Jimmy Flynn, who was not billed, started the show with two songs, and took a big hand.

Cunningham and Marion opened the regular bill with a dandy tumbling, comedy act. The boys have a lot of up-to-date gags and get many laughs. The stunts are all thrillers and done in a neat manner. Besides possessing good tumbling ability, they revealed good kicking. The feature was when one of the two kicked two tambourines held over five feet in the air at the same time with both feet.

Anne Drew is a pretty little girl, with close-cropped hair, who would get a big hand anywhere on the merits of her looks. She started with a number about the old days, in the costume of the '60s and presented a very dainty figure. She followed it with a selection on the violin, displaying good fingering and ability on that instrument. A number in a "jazz" costume, suiting the song to the frock, and a dance while she played the violin, sent her off to a good hand.

Carl Rosini and company, the company consisting of two girls, offered his magician tricks. Somehow or other this act is the headliner on the bill. He did not get much applause with the first part of the act, but worked up the latter half to a fair hand. There are few stunts in this act not seen in the ordinary run of magic offerings.

Bevan and Flint took one of the big hands of the first half with a singing and talking skit. The opening patter has much room for improvement; in fact, it would pay the team to have all their patter revised, as there are very many poor spots in it. Their delivery of what material they have is good, however, and showed that they are capable of handling better stuff. A comedy song and dance made a strong finish to the offering.

The Four Laurels closed the first half with a dance offering. Two men and two women constitute the turn. Whether they intend it or not, there is a strong contrast in the performers. One of the men is very stout, and the others, especially the girls, very thin. The dancing displayed nothing unusual, except in the line of clog work, in which they gave a good account of themselves.

Private Earl Richards opened the second half and went off with the biggest hit of the bill. He stopped the show, and the other act was not permitted to go on until he had made a speech. Richards can do without his uniform. He would also do well to use blackface. He impersonates Al Jolson very well, being possessed of a voice that resembles the musical comedy star. He also rendered two of Jolson's numbers and announced one as an impersonation. Richards has good personality and a dainty stock of stories which should get him over anywhere.

Doris Lester Trio presented a corking good comedy skit. The lines are exceptionally clever. Miss Lester is a dandy comedienne and has a capable cast, of one man and another woman. This man has proposed to both girls, one of whom is the other's aunt, and the situation which arises are handled in a farcical manner that is good for a laugh on any bill.

Alexander and Fields have added a lot of new gags, most of which are very clever. The boys kept the laughs coming at their make-up and parodies.

Fred and Albert closed the show and held the house very well. The boys gave a good exhibition of strong-man work, stunts on the trapeze and flying rings.

G. J. H.

FIFTH AVENUE

De Witt Young and Sister, in a novelty juggling and balancing act, were well received. The man was practically the entire act, his partner doing little more than assist. A collection of well executed tricks won him a generous round of applause. Young works in an easygoing manner that appears to win favor. There is nothing spectacular about the turn, but what Young does, he does well.

The Althoff Sisters, a youthful duo, rendered some pleasing songs, and while they did not get off to a very fast start, they did better as they went along. The girl, who is apparently the younger, did the singing, while her sister accompanied upon the piano, upon which she rendered two solos. One of these consisted of a one-handed rendition of the sextette from "Lucia," a difficult feat that was fairly well done. A ballad expressing the idea that Ireland should be free, went over well, although the bit of verse appended was not so well liked, largely because it was not delivered well. The concluding song, a lively one, and a tribute to the Salvation Army, went over for a fair sized hand. The girls do not, as yet, work very smoothly, but with time will probably learn all of the ins and outs of vaudeville.

"Very Good, Eddie," a musical comedietta that ran for forty minutes, was presented by a cast of fourteen—six principals and a chorus of eight. As long as this turn continues to run for such a length of time it will continue to bore audiences. The tab lacks the novel situations of the play, has few musical numbers and those it possesses are very poorly rendered. The acting of the principals is poor. The story is none too clever and the finish is not worked out as well as it might be. An immediate revision is necessary, if the producer expects this offering to score anywhere but in the small time houses of the smaller variety. It must be said that the chorus performed unusually well for that of a vaudeville "tab."

Oklahoma Bob Albright entered wearing a broad brimmed slouch hat and scored a hit from the start. It would be a good idea, however, to dispense with his opening number, an alleged imitation of Eddie Leonard singing "Ida," for it is far from faithful. Otherwise, the offering is good. Albright has a pleasing personality and is a capable showman. Some talking, consisting of several comments on prohibition, and a number of funny stories went over well. Albright assisted during the Victory Loan drive, and then sang another song.

Bernard and Scarth, a man and woman duo, offered a little skit that was well liked. The man gave a clever performance and the woman performed fairly well. The material in the dialogue could be improved. There are a number of good points in the act, but the dialogue lags. It should be brightened. The theme is a good one and the way in which it has been worked out is also good.

Finlay and Hill, two men and a woman, one of whom was not programmed, sang and talked their way into favor. One of the men at the start impersonated a stage hand and later appeared and helped with the comedy. The rendition of the opening song by the woman was clever, but she did not do as well with others. The very start, where the woman sings off stage and the man walks out, singing as he appears, may be meant as a bit of deception. If it is, it is not likely to succeed. There is no other evident purpose in including it, and it could be dropped with advantage.

Colonel Diamond, announced as a veteran of the Civil War, and as being 82 years of age, cavorted about the stage with his granddaughter with considerable vigor and animation. Diamond appears to have discovered the fountain of eternal youth.

I. S.

VAUDEVILLE

PROCTOR'S 125th ST. (Last Half)

Farrell Bros. opened with a magician offering. See New Acts.

La Salle and Loretta went over with their singing and playing. New Acts.

Remington and Remington held a private talking contest. New Acts.

Macy and Arch scored a hit with their turn. New Acts.

Rose and Hendricks went well with their blackface offering. New Acts.

Jerome and Nevell would do well to cut out some of their singing and stick to the acrobatic work, which is very well done.

La Pearl and Blondell, assisted by a sailor "plant," took a big hand with a dandy comedy singing and talking skit.

Arthur Whitelaw stopped the show with one of the most up-to-date monologues heard recently by the reviewer in vaudeville. Reviewed under New Acts.

Gallagher and Martin, assisted by a young man not billed, kept the standard of applause which the preceding act had set.

The Ja Da Trio can now safely discard their navy uniforms and be sure of a big hand.

Elsie La Berger closed the show with a posing act in which she uses two beautiful dogs and held the house.

G. J. H.

PALACE MUSIC HALL

(Chicago)

The three Bennet Sisters, in athletic stunts opened the programme at the Palace Music Hall, making a decided impression with their novelty.

Green and D'Leir, with violin and accordion playing, jumped into immediate favor through their clever handling of the instruments. They were forced to accept an encore.

"The Only Girl," a musical comedy tabloid, well known hereabouts, fitted nicely in the bill.

Kranz and Lasalle were the big hit of the show with their singing of popular melodies. Their numbers are lively and each scored riotously.

Marie Nordstrom, with her polite novelty entitled "Let's Pretend," won many admirers, who seemed to become infatuated with the cleverness of this artist.

Mabel McCane returned to Chicago with an offering that combines singing and dancing of the entertaining kind.

Walter Brower jested his way throughout the fourteen minutes he occupied the stage, proving clever in his line of work.

The Lafrance Brothers closed proceedings with a series of difficult feats accomplished in an artistic manner. H. F. R.

McVICKER'S

(Chicago)

Carletta opened the show at McVicker's with contortion work. He does his feminine impersonation splendidly and entwines this with some good contortion stunts. Albert and Rogers entertained admirably well with dancing that won appreciative applause.

Valeo and Caldwell displayed well cultured voices, and their rendition of operatic selections won them deserved applause.

The Barr Twins provided a delightful musical singing act that entertained the house in its entirety.

Marshall and Weldon danced their way into recognition by some difficult steps that appeared to be original. They are lively and active and work in unison.

Frank Whittier and Co. offered a skit entitled "In Wrong," that won favor. The players are well selected, and each gives a sample of good acting.

Al Grant supplied much laughter with his original monologue, and had the house laughing continually.

The Kalalhuis Hawaiians closed.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

METROPOLITAN

(Last Half)

Day in and day out, week in and week out this big theatre is filled to its seating capacity at every performance. The two first acts on the bill the last half of last week, Jimmie Flynn and Kinzo, ran short, and owing to this the show ran its usual length in spite of the time consumed by the Victory Loan drive. This is a good idea and one which would be appreciated if followed generally at vaudeville houses during the "Drive."

Jimmie Flynn opened and sang two numbers for which he received well deserved applause.

Kinzo is a clever juggler, a good show man, and knows how to win applause. He starts with stick juggling and follows with umbrella and plate rolling, umbrella and coin rolling and lamp and cigar boxes. His finish is with three sticks and a rubber ball. All of his tricks were expertly done and he went off to a great big hand.

Sherman and Uttry presented a singing and talking act in one, before a special drop representing a riding school. Dressed in riding habits they sang four songs, scored a hit and took an encore. They are good entertainers, have pleasing personalities and put their songs over well.

Holmes and Le Vere, man and woman, in their "theatre box" act, were a big hit. They start with a little talk and then go into a pianologue. For this the woman changes to a man's dress suit, and with her partner at the piano sings and dances, the man assisting her in singing. They rendered four songs and closed with talk and another short song. This is a clever team. The man is a good comedian and pianist and his partner is an Al dancer. They open in one, go to two, and close in one.

E. W.

VICTORIA

(Last Half)

Edwards Brothers, a couple of tramp comedians, scored with their offering, which consists of a burlesque on various "stunts," including magic and acrobatics.

Storey and Clark presented a musical offering consisting of piano playing, singing, and a xylophone number which was played by the male member of the duo on what appeared to be a grand piano. The lady has a fine voice which she uses with good effect in the rendition of popular songs, her splendid enunciation being worthy of note. Her singing contributed more to the act's popularity than the obvious stagey piano accompaniments and solos of her male partner.

The Montana Five, two women and three men, are a well balanced singing quintette whose efforts earned them an abundance of deserved applause. All of them have good voices, but one of the women, who sings a solo, might contribute something more to the offering if she sang the words of her song so that they could be understood.

Dudley Douglas was the hit of the bill. He is a dapper individual whose dress clothes undoubtedly helped him put over the "nut" songs, poems and patter that comprise his act. His personality is pleasing, but not distinctive. This latter he could develop by appearing in a musical production and learning his part under the tutelage of a producer that knows his business.

Sterling and Marguerite, a singing and dancing duo, opened in one and afterwards pleasantly surprised the audience by doing a full-stage acrobatic act on rings and trapeze. This act proved to be a very interesting closing act and can be relied upon to keep an audience from walking out before they are finished. M. L. A.

KEENEY'S

(Last Half)

The cold, wet weather kept the attendance down Thursday night and many who did come left while the last three acts were on.

Charlotte Leslie, singing comedienne, did well despite the handicap of the early spot.

Raymond Findley and Lottie Burke offered considerable "nut" stuff, interspersed with songs. It didn't require much effort on the part of the audience to bring them back for an encore and they did several extra bits.

Morley and McCarthy Sisters, three girls, offered a *pot pourri* of songs with dances.

The girls harmonize well and one got a big hand by teasing the other two. After the first bow the comedienne of the trio didn't return to the stage and there was a terrific outburst of applause until well into the Pathé News, when she appeared, in the darkness, for a bow. This turn scored the hit of the bill.

Fitzgerald and Carroll appeared in tramp make-up, which was very good and registered at once. However, they offered little new in gags and the routine dragged. Two or three parodies on popular songs carried them over.

The tramp pair gave way to Chas. Hanlon and Company, two men and a woman, who presented an Irish sketch with material that proved laugh-provoking. The woman did a few Irish steps and one of the men played the pipes. Many of the lines could not be heard in the rear of the house, and both men had a tendency to carry on with the conversation while the audience was laughing.

Carl McCullough did impersonations and sang and told some stories that carried a punch. This comedian brought forth numerous outbursts of applause and easily earned the late position.

Three Delti Sisters kept them holding their hats in their hands. The women are pretty, well formed and attractive, and their aerial work scored big in the last position.

I. L.

PROCTOR'S 58TH STREET

(Last Half)

Fred and Anna Pelot in a comedy juggling and novelty act opened and won favor in the early position. The male member started by throwing aloft a heavy ball and catching it on the back of his neck. The duo then gave an exhibition of juggling, keeping up a steady line of patter. Fred Pelot had persons in the audience toss apples on the stage which he caught on a fork held in his teeth. This was the big applause getter of the turn.

Root and White, two men, sang and danced. The singing is ordinary, but they stepped in fine fashion and won a well deserved round of applause.

Fisher and Gilmore, a man and woman act, did not maintain a very fast pace. The offering will be reviewed under New Acts.

Johnny Eckert and Company offered a skit that lagged sadly and was generally monotonous. The talk is about as slow as any heard here for some time. The singing was better, but there is a decided lack of speed and dash. A special drop, hung in one, is carried by the act and depicts a golf links. Fortunately, the performers refrain from talk dealing with golf, as few in this audience knew anything about the game.

Pearl Abbott and Company offered an amusing playlet which went over well because of its novelty. Reviewed under New Acts.

Sailor Reilly, with a budget of clever songs, scored a full-sized hit.

I. S.

HARLEM OPERA HOUSE

(Last Half)

Les Killiors opened the bill with a dandy acrobatic offering. (See new acts.)

Lang and Shaw livened things up with their jazz and comedy song cycle. The boys, who have added one or two new bits to the act, gave a fair account of themselves. One of them still uses the Belle Baker number without announcing the imitation and has added Willie Weston's "Face on the Barroom Floor." He announces this as original. He "murdered" it also, and ended by leaving out six or more of the last lines.

Lillian Kingsbury and Company followed with "The Rented Lady," a pleasing little comedy sketch with two women and a man. It is nicely presented and acted and served well.

Evans and Deane had better avoid singing as much as possible and work up the dancing end of their act. At present, even that end of the act is ordinary.

Ben Bernie scored the biggest hit made by any artist seen here in a long time. With his violin and patter, he fairly stopped the show. After his encore, the next act started on its first number, but was compelled to go off stage while Bernie was called back for a speech.

Bobby Heath and his Girlish Revue has but a few new bits in the offering. The sailor plant is still used for the apple bit and the closing song. Heath would do well to close the act with his company and not let the sailor, who is in the audience, finish up, as it makes the ending weak.

G. J. H.

EIGHTY-FIRST ST.

(Last Half)

Roy Harrah and Jacqueline held the initial spot with their skating act. They offered a number of thrilling stunts and put over some good dancing. A fast whirl in midair by Jacqueline, holding on to the other's neck, sent them off to a big hand.

Louis J. Seymour found second position easy with his monologue. See New Acts.

"Good Night, Teacher," the musical tab, went fairly well in closing position on the first half. There are one or two new girls in the cast. One must have a very good imagination to put most of the girls of the tab anywhere near the vicinity of 18 years of age.

Dave Harris and Charles Morey were the hit of the bill. They opened the second half after the picture. The boys started with some jazz on the cello and harp-mandolin. Then, with one at the piano, they delivered a number of new songs, one of which, an oriental number, scored the biggest hand of the bill. The boys have dandy voices and when it comes to delivery they are all there. Some comedy songs at the end of the cycle netted them an encore.

Eva Shirley and her jazz band, with Al Roth doing a few dances, closed the show. The band did its work excellently and Roth's dancing is the kind that calls for more. Miss Shirley's singing was very well done. A "Birch Canoe" number which she rendered proved to be a dandy and is one very few singers try.

G. J. H.

HAD ON NUN'S CLOTHING

George Schafer, who said he was an actor living at 341 West Forty-ninth Street, was caught last week by Policeman Lunny prowling about in the bushes near the Convent of Notre Dame, Stapleton, Staten Island. He was dressed in the attire of a nun and the patrolman found a bottle of chloroform in his pocket. Near him was a wig, and, according to Lunny, he said when questioned, that he had been engaged to plow the ground and had come to look it over prior to doing the work. The Tompkinsville Police Court held him on the charge of having a narcotic in his possession.

VAUDEVILLE

BORDONI AND RICE

Theatre—*Palace*.
Style—*Singing*.
Time—*Twelve minutes*.
Setting—*Special*.

Irene Bordoni, recently a co-star in the John D. Williams play, "Sleeping Partners," and Lieut. Gitz-Rice, who has just finished a vaudeville tour in which he appeared as a single, have a new act which will be seen for a few weeks in the local houses prior to Miss Bordoni sailing for France.

In the new offering Miss Bordoni is singing a number of new songs as well as one or two old ones, several of which are by the lieutenant, who plays her accompaniments as well as singing some of his own compositions. He is one of the few soldiers appearing on the stage that has discarded the army uniform and appears in civilian clothes. It must have cost the Canadian several pangs to lay away the uniform, for he surely made a handsome soldier, but he deserves much credit for his decision.

The act opens with Miss Bordoni singing a "Boulevard" number, in which she is joined by her partner, who furnished a well played accompaniment. This was followed by an "Adieu" song, and then the lieutenant sang "It's Hard to Find a Girl." This gave time for Miss Bordoni to change to an attractive costume, and her next number, rendered in French, aroused much applause. This was followed by Rice's "Pal" song, also sung in French, as were "Madelon" and a chorus of "Over There."

Rice then rendered a medley of his own songs, after which Miss Bordoni, in French peasant costume, effectively rendered the "Marseillaise," returning to sing "The Girl in Chateau Thirry."

Miss Bordoni was not in good voice at the opening performance, and neither did the lieutenant appear at his best, nevertheless the act is an excellent offering, which will doubtless improve greatly after a few more showings.

W. V.

PUTTING IT OVER

Theatre—*Palace*.
Style—*Soldier act*.
Time—*Thirty-five minutes*.
Setting—*Special*.

The featured soldier players of the shows "Let's Beat It" and "You Know Me, Al" have in their new act "Putting It Over" as fine a half-hour's bit of entertainment as anyone would care to witness.

Of course, the little musical piece which they are showing cannot seriously be compared with the legitimate vaudeville productions, but when one takes into consideration the fact that it is being presented by soldier boys, and real soldiers, too, most of whom have not only seen active service but been cited for bravery and mentioned in the war dispatches as well, the act assumes big proportions. Billed as a musical piece it is in reality little more than a collection of songs and dances with just enough dialogue to furnish an introduction to the separate numbers.

"Putting It Over" was staged by Harry Gribbie, who considering the material he has had to work with has done an excellent piece of work, and the dances and musical numbers were arranged by Wm. C. Pauly. John Roche is featured in the piece and a number of the boys deserve special mention. Several of the songs are melodious and were well sung by both principals and chorus, the "girls" of which made an especially good showing.

A cakewalk number made an effective opening for the act, and a bathing song with the chorus in attractive costumes and a patriotic number called "Boys of the U. S. A." were the best of the dozen or more songs in the act. W. V.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

THE McDONALDS

Theatre—*Proctor's 23rd Street*.
Style—*Dramatic playlet*.
Time—*Sixteen minutes*.
Setting—*Full stage*.

Charles and Sadie McDonald have a dramatic sketch in which they are assisted by two other players. The dictaphone scheme, the theme on which it is built, has been used in playlets and films so often that when the climax came few were surprised. The players perform well, although Morgan, the manager of a cabaret, and Madge, the cabaret singer, are exaggerated for comedy purposes. The cast is there, and the much evident lack of sketches will get this one by. Morgan, chewing a cigar, provided some comedy with a villainous laugh. Just why only two members of the company are billed is hard to explain, as three of the cast are about equally important and do equally well. The vehicle is none too good, but that they got with it speaks well for their work.

The rise of the curtain shows a scene in the headquarters of a woman's reform party. Morgan, the owner of a notorious cabaret, is seen on one side. The woman in charge of the establishment and the ex-chief of police are seen at the other side. She gives Morgan an ultimatum of twenty-four hours to clean his place. He laughs at her and remarks that he has the protection of the police and is safe. The ex-police chief replies to all questions asked of him with the remark, "I have nothing to say." Madge, a girl who was spoiled at Morgan's establishment, is called in and quizzed. She ridicules the entire affair, and raps all present, including the lady reformer.

Then comes the big surprise. The ex-police chief is told that his daughter was missing from her home the previous night. He calls up his home and finds it true. The girl had left word at home that she was to stay with a girl friend. He calls up the girl friend and finds that she is not there. He asks Morgan if she was at his place, and the latter describes a girl who had been at his cabaret the previous night with Police Commissioner Saunders. He then delivers a long talk, in his excitement exposing the police and explaining just how vice can be eliminated. As he is about to go out and kill the ruling police chief, he is told that it was all "framed" to make him talk, and that a dictaphone recorded all of his words.

The remarkable coincidences of how the girl was not at her home, nor at the home of her girl friend, and how the description of the girl who attended Morgan's place tallies with that of his daughter are rather unusual and not explained. Audiences, as a rule, however, do not mind details, and this will probably be overlooked. I. S.

LOUIS J. SEYMOUR

Theatre—*Eighty-first Street*.
Style—*Singing and talking*.
Time—*Fourteen minutes*.
Setting—*One*.

When reviewed at this house, Seymour was billed as "The distinguished light comedy comedian," but of where the program did not say. Whether he is distinguished or not, Seymour may get on a big time bill if his present material is improved. This was his first appearance in America. As the offering stands, it will go very well on the better class of small time.

Seymour started with a "souse" song in good voice. Some patter followed, with a few stories that were good. A song about Adam was nicely rendered and a few more gags followed. G. J. H.

LES KILLIORS

Theatre—*Harlem Opera House*.
Style—*Acrobatic*.
Time—*Fourteen minutes*.
Setting—*Full stage (special)*.

Les Killiors use the full stage, with a drop in the background showing the outside of a side-show tent at the circus. The male member of the team, wearing a ferocious black mustache, starts the offering by getting on a platform and going through the regular circus patter. He introduces the lady member, first as a bearded lady, then as Fatima, and later with comedy contortionist stunt. His patter contained some clever material and made a dandy start for the offering.

After taking off the mustache and the circus coat, he went to the real part of the offering, which consisted of lifting and balancing the lady in various difficult positions. All of these stunts he did with no apparent physical effort. They closed the offering with the feature stunt, in which the lady sat on a chair by a table, and he lifted all three in his mouth and paraded about the stage.

The team will find the better class of small time easy going. G. J. H.

REDDINGTON AND GRANT

Theatre—*Proctor's 58th Street*.
Style—*Bouncing*.
Time—*Fourteen minutes*.
Setting—*Two (special)*.

The fact that very few, if any, bouncers have been playing around here during the last year or more will be a decided asset in favor of Reddington and Grant.

The boys use a special drop in two showing a road house called "Bounce Inn." After some ordinary comedy for the opening, the bouncing spring was pulled out of the lower part of the Inn. The two then went through their bouncing routine, mixing in some good comedy. The stunts are far better than most of the bouncing acts that play vaudeville. One of them closed the offering by playing a mandolin while he did somersaults and other acrobatics.

The team will find the better class of small time easy going. G. J. H.

JOE BRENNAN

Theatre—*Harlem Opera House*.
Style—*Singing and talking*.
Time—*Fourteen minutes*.
Setting—*In one*.

Joe Brennan, assisted by a "plant" in the orchestra, has a fair singing and patter skit. Brennan takes the part of an old Irishman and does so well. He has a good voice, but was badly handicapped by a cold when reviewed. He put over some gags with his plant. This part of the act would go much better with newer material.

Brennan has the personality to put an act over and with the proper material will find easy going. G. J. H.

GILBERT AND KENNY

Theatre—*Proctor's 58th Street*.
Style—*Singing*.
Time—*Eleven minutes*.
Setting—*One*.

These two women offer a song cycle. One has a fair soprano voice. Most of the songs in the offering are old numbers, and the team would do well to replace them with newer material. The offering is slow and badly in need of something with more life to it. They will do for the three-a-day. G. J. H.

HELEN STANLEY REVUE

Theatre—*Proctor's 58th Street*.
Style—*Singing and dancing*.
Time—*Fifteen minutes*.
Setting—*Full stage (special)*.

Helen Stanley, assisted by a girl at the piano, who dances and sings, and a young man, will not get beyond the three-a-day with her revue unless the offering has much more life injected into it.

The opening number, an interpretive dance by Miss Stanley, is entirely too slow a bit to start the revue off. A song by the young man followed and was delivered in fair voice. A dance by Miss Stanley and a blonde girl, who does her work capably all through the offering, speeded up the act a bit and the young man injected more speed with a good jazz eccentric number. The girl at the piano delivered a medley of popular songs nicely, and the blonde did very well with a toe dance. A song and dance by Miss Stanley, the young man and the blonde completed the offering. G. J. H.

FALLON AND BROWN

Theatre—*Proctor's 125th Street*.
Style—*Talking and singing*.
Time—*Fourteen minutes*.
Setting—*One*.

Two young men who let it be known from their patter that they have recently been in the army, start with some talk that has much room for improvement. Why one of them puts over a number of gags with the orchestra leader when he could use his partner for the same purpose is a mystery. They put over some songs and more patter and took a fair hand here. G. J. H.

DELANE AND PIKE

Theatre—*Harlem Opera House*.
Style—*Acrobatic*.
Time—*Eleven minutes*.
Setting—*In one*.

This team, consisting of two men, start their offering with a dance. A clog dance by one, who juggles clubs at the same time, followed and was fairly well done. All the rest of their offering consisted of a number of tumbling, strongman and other acrobatic bits. The duo are dandy acrobats, have a variety of thrilling feats and do them excellently. G. J. H.

ROSEMOND AND DOROTHY

Theatre—*Harlem Opera House*.
Style—*Piano and violin*.
Time—*Fourteen minutes*.
Setting—*In one*.

The two girls in this act, one at the piano and the other playing the violin, start with a medley of popular songs and, toward the end, render a number of gypsy airs. They spoiled this by putting a jazz song at the end of it. A few vocal numbers were fairly well rendered.

The girls have pleasing personalities, and put the best of their instrumental numbers over well. They went well here and should be able to do so in any of the other three-a-day houses. G. J. H.

FARRELL BROTHERS

Theatre—*Proctor's 125th Street*.
Style—*Magic*.
Time—*Eleven minutes*.
Setting—*Full stage*.

One of the brothers uses a clown makeup but did not deliver anything in the line of comedy. The other performed tricks which contained nothing new in the line of magic.

The act dragged miserably, neither spoke and nothing was done to get a laugh. With something to liven it up, the turn may get on the pop-houses. G. J. H.

VAUDEVILLE

JACK KENNEDY AND CO.

Theatre—Mt. Vernon.
Style—Comedy, songs, dances.
Time—Eighteen minutes.
Setting—Full stage (special).

Two men and two women constitute this offering. The setting is laid on a golf links with bunkers and the eighteen hole in view.

A young man has just married Millie Walsh, who is only seventeen, and the daughter of Mrs. Walsh, a widow for ten years. When they tell Mrs. Walsh about the marriage, she threatens to have a mutual friend, who is a judge, annul the marriage. She takes her daughter and leaves the young man alone on the links. While he is standing there, the judge comes up and, after talking to him for a while, they agree that if the young man will show the judge how to propose to the widow the latter will do nothing to separate them after they are married, the judge being ignorant of the fact that the young couple were already married.

The judge then hides behind a bunker and the young man calls for Millie. He whispers to her and tells her what to say. She falls in with his scheme and he proposes. She accepts and he tells her to go in and dress for dinner.

The judge then comes out from behind the bunker and marvels at the simplicity of the proposal. Mrs. Walsh enters and the judge starts to propose. He bungles the whole affair and makes a screaming farce of it. Finally he gets the proposal out of his system and is accepted. As the young man did, he tells her to dress for dinner.

She then tells him about the young couple having married. The judge is about to annul the marriage when the young man enters and reminds him of his promise. Finally the judge settles it by coaxing the widow to let them be and the act ends in a love scene between the two couples.

A few songs and dances are put into the offering and are fairly well done. The comedy is a riot of laughs and the offering, as a whole, is excellently presented.

G. J. H.

HOWARD AND BROOKS

Theatre—Mt. Vernon.
Style—Singing and comedy skit.
Time—Sixteen minutes.
Setting—One (special).

Tyler Brooks, the musical comedy actor, has teamed up with Howard, and assisted by a pretty girl, they have turned out a comedy skit that can easily hold its own on a big time bill.

The drop represents a side street where Fagin's Saloon has been changed to an ice cream soda emporium. Instead of all kinds of liquor being on the menu, a line is crossed through the names and various kinds of soft drinks substituted in a comedy manner.

The girl starts the skit by calling into the saloon ice cream parlor to the bartender, who is her brother, played by Brooks. She asks him if he has seen their father and tells him that father has become a soda fiend. Her brother says he has seen him and goes back into the store. The father played by Howard enters, exuberantly drunk on gum-drops. Patter ensues between Howard and the girl. The skit goes on, most of the patter and comedy taking place between Brooks and Howard. Cigars and a clay pipe are incidentally broken for comedy purposes. A few songs are delivered, by each in solos, comic and ballad. Brooks and the girl then execute a few dances very nicely, among which is a Hawaiian number, in the conventional stage straw costume. Howard makes a good "souse" comedian but Brooks' personality dominates the entire offering. They should have no trouble in winning favor on any bill.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

LA SALLE AND LORETTA

Theatre—Proctor's 125th Street.
Style—Singing and playing.
Time—Fourteen minutes.
Setting—One and two.

The team open in Italian costumes, the man playing the banjo and the woman a mandolin. After some poor patter, which they seemed to think was excruciatingly funny, the woman went off and the other rendered "O Sol Mio," and did it in the true meaning of the word, which is "to tear apart."

The setting then shifted to two and the lady entered in an evening gown and offered a piano solo, which she did well. Some more supposed comedy patter followed between the two and after the man went off she again seated herself at the piano and sang. She is a good pianist. The other, now in dress suit, came on and both delivered "Kiss Me Again." They received a big hand, but perhaps, it was because of the Italians in the audience. The act may get on the three-a-day if the patter is entirely omitted and there is less singing and more instrumental work.

G. J. H.

FRED DYER

Theatre—Proctor's 125th St.
Style—Monologue, physical instruction.
Time—Sixteen minutes.
Setting—In one.

Fred Dyer has been a physical training instructor at one of the army camps and works in uniform, minus coat and hat.

Dyer started with a remark that no one laughed at and then delivered a song in an ordinary voice. A recitation about the death of two English soldiers improved the offering a bit and the rest of the act consisted of physical instruction, which will not interest a vaudeville audience.

If Dyer, who is an amateur, desires to go into vaudeville he had best get an act written for him, as this one will not do.

G. J. H.

JOE HARDMAN

Theatre—Keith's Jersey City.
Style—Songs and talk.
Time—Fourteen minutes.
Setting—One.

Joe Hardman is an eccentric comedian and gives a performance that will be well received on the small time. He is a fairly clever entertainer, and sings in an acceptable manner, but some of the material can stand improvement. More work will in time round out the offering.

He started with a bit of talk, some of which went well, and some of which did not get over. He then went into a song. Some more talk and a few comedy songs were rendered, and he departed to fair applause.

I. S.

REMINGTON & REMINGTON
Theatre—Proctor's 125th Street.
Style—Talking.
Time—Fourteen minutes.
Setting—Two.

These two women started their sketch as if it contained a plot. However they soon got side-tracked because of their desire to turn out something funny and told a number of gags so old most of the audience had forgotten them and thought they were new. They spoke in tones loud enough to be heard in the first few rows, but those who did not hear the lines should be grateful.

At the end of the talking, they suddenly remembered they had started with a plot. What it was all about, no one knew. The act won't go.

G. J. H.

CREEDON AND WALSH

Theatre—Proctor's 23rd Street.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—One.

Creedon and Walsh, the former a sergeant and the latter a corporal, have a song and talk act that will go well on the small time, but is not likely to be successful in the pop houses. Throughout the turn they keep on reminding the audience of the fact that they saw service in France. Instead of announcing this fact dramatically on several occasions, they should mention it casually in a song or bit of talk. Walsh is a good comedian and Creedon does well.

Walsh first appeared and announced that they had been in France, and that they would offer a bit of humor from "over there." They then did some impersonations, and rendered a bit of comedy that went over well. Walsh followed with a comedy song. Some patter was followed by a ballad by Creedon, a tribute to the Salvation Army. Some more talk and a song duet, in which they harmonized pleasantly, went well.

I. S.

MACY AND ARCH

Theatre—Proctor's 125th Street.
Style—Dancing and comedy.
Time—Fourteen minutes.
Setting—Two (special).

These two boys have a dandy comedy offering, which, if built up properly, can easily headline on the three-a-day. Both start with a song announcement as bell-hops and follow it up with a neat dance.

One announced that they would impersonate the hotel clerks of to-day and yesterday. He started by delivering a monologue, as the up-to-date hotel clerk of a big hostelry would. The setting then shifted to two, where the drop represented a hotel on the Bowery. The signs on the wall are for comedy purposes and get laughs.

One took the part of a "tough" night clerk and the other that of a male species known as a "sissy." The patter, in which one orders and the other yells it out in slang, was cleverly done.

G. J. H.

ARTHUR WHITELAW

Theatre—Proctor's 125th Street.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—One.

Arthur Whitelaw is a middle-aged man, slightly gray around the temples and presents a very good appearance. He started his monologue about a Mr. and Mrs. Clancy and put over a lot of dandy new Irish jokes.

The talking lasted for most of his act and he ended with an old song, "Come Over Here." On this he gave parodies about the landlords, prohibition, the league of nations and comedy verses. He was called back time after time to render more verses and finally begged off in song to the tune of the number he had been singing.

G. J. H.

LIEUTENANT WINSTON

Theatre—Proctor's 23rd St.
Style—Monologue.
Time—Ten minutes.
Setting—In one.

Lieutenant Winston works in "civies." He has a pleasing personality, but has a great deal to learn about the art of delivering a monologue. He also needs some live material. At this house Winston got by because of personality, but that may not be enough to assure him success elsewhere.

Winston's collection of bits and gags deals entirely with army life.

I. S.

"WANTED, A COOK"

Theatre—Eighty-first Street.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—Full stage.

"Wanted A Cook" is a comedy playlet written around a clever theme, and is presented by a cast of four. It is, as yet, somewhat crude, and the author has not made the best of the good plot. He has failed to provide it with clever lines where they are most needed, and the element of suspense is sadly lacking. The members of the cast do not do any too well either with their bits.

A very large part of the offering consists of the speech of James C. Archibald, a lawyer, who decides to become a cook, and does fairly well in a rather difficult role. The work of the different members of the company is, however, artificial in several spots, and Archibald could certainly brush up his talk.

The curtain rises on a full stage setting, depicting a household in which all is upset. The appearance of the room is untidy—papers are strewn over the floor and a man and two girls are seated, apparently in a dejected state of mind. It is learned a cook cannot be secured in spite of the exceptionally good terms offered.

To the intense surprise of all, however, a man, well dressed and entirely unlike the usual cook, applies for the position. He goes into a lengthy talk, which is interrupted for a few moments now and then, but practically amounts to a monologue. He explains that he is James C. Archibald, lawyer, but that he desires to be known as James. James tells, further, that he finds that, as a lawyer, he can earn less than the average and gives statistics to bear out his statement. Whether the figures are correct or not few know, but he will probably get by with them. A thorough knowledge of cooking is displayed by the lawyer and, in addition, the father discovers that he can also play pinochle. One of the girls falls in love with him at first sight. The father is pleased because he is a sociable chap and the older of the girls, who is the head of the little household (it is explained that the mother is not alive), is finally won over.

I. S.

FISCHER AND GILMORE

Theatre—Fifty-eighth Street.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—One.

Fischer and Gilmore, a man and woman team, are presenting a comedy skit which does not get off to a very fast start, but runs more smoothly as it goes along.

The rube comedy, as done by the man has been seen time and time again and would require a comedian of exceptional talents to get it over. He is funny at times and handles the different situations with cleverness, but the material is not up to the mark.

The singing is only fair and there is lacking a good, snappy song. More speed and a bigger punch should be injected into the offering by all means. As it is, one word will describe the fault of the act—slow.

The man started with a little ditty, after which he and his partner did some talking, the woman doing a bit of flirting and the man acting in bashful manner. Some more talk was followed by some singing. More talk and a song duet concluded.

I. S.

BELASCO THEATRE RENOVATED

WASHINGTON, D. C., May 1.—The Belasco Theatre here has been entirely renovated. The space which was formerly occupied by a turkish bath has been converted into a foyer. A few other improvements have been made which makes the house the most modern in this city.

CHICAGO NEWS

STOCK AND REPERTOIRE

MOST CHICAGO HOUSES
ARE SET FOR SUMMER

Switch in Attractions Due—Four Houses Announce Performances and Policy of All Summer Run; Outlaying Theatres Plan Early Closing

Summer attractions for Chicago houses are mostly all set and several changes are to be brought about within the next week. The outlaying legitimate, vaudeville and burlesque houses plan an early closing, resuming business the first part of August.

William Collier has been selected as the star for the Cort Theatre production, and will act Aaron Hoffman's "Nothing But Lies."

At the Playhouse, there is in preparation a burlesque revue called "You'll Like It." Its cast will be composed of vaudevillians and noted local cabaret artists. May 11 is the opening date.

Grant Mitchell is the summery actor engaged to occupy the Grand Opera House, with "A Prince There Was." The engagement begins May 12, and will last throughout the summer.

May 13, the Palace Music Hall, home of high class vaudeville, will revert into a summer musical comedy theatre and present "The Passing Show of 1918." The re-

port that the Shuberts had secured the Palace Music Hall for a musical comedy house was denied here this week. The Palace will return to vaudeville in August.

Early in June another budget of shows will arrive. "Golden Eyes," or "Honey Moontown," as it may be called, is scheduled at the La Salle Music Hall. "Call a Taxie," is slated for the Woods Theatre. "One of Us," the Jack Lait-Joe Swirling production, will be at the Studebaker.

"Scandal," "Moonlight and Honey-suckle," "Tillie," "Glorianna" and "Peggy," Behave," plan to continue indefinitely, remaining here during the summer months, or as long as business warrants.

The Princess and Olympic Theatres plan to close down a month for the hot spell, opening perhaps early in August. The Majestic Theatre and smaller loop vaudeville houses announce they will bump the hot wave and remain open. It is planned to continue the Princess with Walter Hampden in Shakespearean productions.

LOGAN SQUARE THEATRE ROBBED

The Logan Square Theatre again became the victim of safe blowers, who gained entrance into the playhouse last week and made off with \$1,500. The janitor was bound and gagged.

The safe occupied a spot on the second floor in the offices of Manager Walter Meakin. The strong box was completely rifled and portions of the office blown apart. The theatre usually carries a big amount in ready cash and it was this that the robbers secured. They were described as young men. The police are working on the case with an idea that it is the same gang that has blown twelve other theatre safes in the city within the last year.

"THE DANGEROUS AGE" CLOSES

"The Dangerous Age" has been found wanting, with the result that the lusty shelf found the script following its final performance Sunday night. It was to have made a tour of the large cities, but its poor showing here resulted in its being shelved for future use under a new title and, perhaps, after it has been read over by more competent writers.

FOSTER AND ULE TO SPLIT

Jane Foster, of Foster and Ule, will shortly close on the Loew Southern Circuit and return to Chicago. The act will disband following this tour and Miss Foster will become the feature dancer of Earl Cox's immense dancing revue at Forest Park. The revue will go into rehearsals within the next ten days.

CLARA JOEL LEAVES

Clara Joel has departed for Cleveland, Ohio, where she will act in stock for the summer months, returning to this city to take up rehearsals with a loop attraction some time in August.

CHARLOTTE TRIO OPENS

The Charlotte Trio, a new act, opened last week in La Porte, Ind. Among the members are Charlotte, the violinist; Agnes O'Brien, pianist, and Katherine Yarnell, dancer.

IS STILL UNIDENTIFIED

The mysterious "Louise Brown," the actress who drank poison in the Grand Pacific Hotel, is dying at the County Hospital, where all efforts to identify her have failed.

MORRISEY CASTING NEW REVUE

Will Morrisey is busy engaging the cast for his new revue, which will open on May 11 at the Playhouse on Michigan Avenue. Morrisey has gone, not only into vaudeville for his talent, but is also selecting material from local cabarets. Lydia Barry, late of the varieties, will head the cast and will have the assistance of Valeria Walker, Bobby Folsom, Lillian De Forrest, Madeline Swabacker and Paul Rahn, all popular among cabaret fans.

IS THIS YOUR MAIL?

There is mail in the Chicago offices of the NEW YORK CLIPPER for the following:

Robert Gerald.
Ethel West.

Mail can be secured by writing the NEW YORK CLIPPER, Suite 841, State Lake Building, Chicago, Ill., and enclosing a self-addressed and stamped envelope. Mail will be held only ten days, after which it will be returned to the dead letter office.

TULLY GOING TO LONDON

Richard Walton Tully, week-ending with Guy Bates Post, of Mr. Tully's production, "The Masquerader," announces that he is on his way to London, where Alfred Butt will produce his "The Bird of Paradise," and where Mr. Tully will arrange for the productions of "Omar, the Tent Maker," and "Keep Her Smiling."

HAST HAS NEW SCRIPT

"An Exchange of Wives," the latest manuscript from the pen of Cosmos Hamilton, has been accepted for production by Walter Hast, the "Scandal" manager, whose enduring faith in Chicago as a producing center will give the Windy City prior rights over New York.

STILL WORKING ON "ONE OF US"

Walter Hast has departed for New York City again with the view of re-attempting to secure a cast with which to produce Jack Lait and Jo Swirling's "One of Us" in this city. The play is being announced as due to follow Guy Bates Post's engagement of "The Masquerader" at the Studebaker.

WHITE CITY OPENS MAY 14

White City Amusement Park has announced that it will commence its summer season on May 14, with numerous new attractions and riding devices.

BLANEYS COMPLETE COMPANY
FOR LOEW'S SEVENTH AVENUE

Organization Headed by Robert Gleckler and Warda Howard, and Opens Next Monday with "Common Clay" as the Bill. Will Play Season of Seventeen Weeks

Charles and Harry Clay Blaney have completed the company with which they will open next Monday evening at Loew's Seventh Avenue Theatre with "Common Clay" as the bill.

The people, engaged through the offices of Paul Scott, are headed by Robert Gleckler and Warda Howard, two of the best leading people in this part of the country. Edward Lynch will be the second man, Ted Roberts juvenile and Elizabeth Day, ingenue. Others in the company are Jack Ravold, W. H. Whittaker, Ben McQuarrie, Ralph Nichols, Augusta Gill and Georgiana Such.

Jack White will be stage director and J. N. Montgomery manager of the house. Matinees will be given daily, except Monday, and popular prices will prevail. "Cheating Cheaters" will be the second bill, and a list of late releases has been selected to follow, with the possibility of the production of two or more new plays during the season.

While the present arrangement between the Blaney's and the owners of the theatre calls for a season of seventeen weeks, it is altogether possible that the Blaney Players may remain there all of next season.

BONSTELLE STOCK OPENS

DETROIT, Mich., May 5.—The Jessie Bonstelle Players opened their annual Spring engagement here to-night in "The Ruined Lady." The company, engaged through the Packard Theatrical Exchange, includes besides Miss Bonstelle, Paul Gordon, leading man; W. R. Farrell, Juvenile Man; Robert Smiley, William Crimans, Winifred Lembian, J. H. Irvine and Henry George. "The Ruined Lady" belongs to Wm. A. Brady and is being given a week's tryout by the Bonstelle company.

CLIFFORD CO. OPENS MAY 12

DAYTON, O., May 5.—The Stork-Brownell Players will open their summer season next Monday. Clifford Stork and Mabel Brownell will play leads; Lloyd Sabine and Marion Manley, second and Joseph Remington and Jane Stuart, character leads and Geo. McEntee, characters. James Boshell will be the director. The players were secured through the Chamberlain Brown offices.

FLINT COMPANY IN 36th WEEK

FLINT, Mich., May 5.—The Flint Stock at the Majestic Theatre, is now in its thirty-sixth week and from present appearances, will run for many weeks more. With the opening on June 1st of their Saginaw Stock, Hawkins & Webb will have four companies running.

JOBING AT UNION HILL

UNION HILL, N. J., May 5.—Reginald Goode, William Macauley, Robert Bentley and Guy Douglass have been especially engaged by Manager Wm. Wood for "Yes or No," next week's bill of the Keith Players at the Hudson Theatre.

MUSKEGON COMPANY OPENS

MUSKEGON, Mich., May 4.—The Florida Lewin Players, under the direction of Hawkins and Webb, opened here to-night in "Common Clay." "Here Comes the Bride" is next week's billing.

WILLIAMS GOES TO CLEVELAND

CLEVELAND, O., May 5.—Robert Williams has signed to play juveniles with the company at the Colonial Theatre, opening June 2 in "Happiness."

RUTH PARRY JOBS WITH PAYTON

NEWARK, N. J., May 5.—Ruth Parry is jobbing this week with Corse Payton's Orpheum Theatre Company.

THOMPSON JOBBING FOR POLI

NEW HAVEN, Conn., May 1.—William Thompson will job next week with the Hyperion Players.

TRUMBULL PLAYERS ORGANIZING

FARMINGTON, Me., May 5.—Lawrence R. Trumbull, who enlisted in the United States Marine Corps a year ago, has been discharged, and is now making preparations for reorganizing the Trumbull Players, which closed a most successful season at the time of his enlistment.

As in former years, Isabel Gould will head the company, and already several former members of the company have been engaged, as well as a number of professionals who were in the Marine Corps with Mr. Trumbull. The company will play Maine territory during the summer, starting the fall and winter season in the New York and Pennsylvania territory.

LILLEY CO. OPENS IN CANTON

CANTON, O., May 5.—The Edward Clark Lilley Company opened at the Grand Opera House, here to-night in "Little Peggy O'Moore," for a summer season. The company closed last Saturday night a run of thirty-five weeks in Erie, Pa. It is headed by Mr. Lilley, and has Ralph Moody, Henry Hicks, Edward Brennan, Herbert Begurke, Laurette Hall, and Bessie Gilde.

ROBINS OPENING IN TORONTO

TORONTO, Can., May 3.—Edwin Robins will open his company at the Royal Alexandria Theatre on May 12 with "Someone in the House." In Manager Robins' Company will be William Williams, Homer Barton, Margaret Armstrong and Jane Marbury.

MONTREAL COMPANY COMPLETED

MONTREAL, Can., May 5.—With the signing of Dorothy McCord, as ingenue, Manager Harold Hevia, of the Orpheum, has completed his company, which will start rehearsals to-morrow, and open next Monday with "The Brat."

STAPLETON STOCK CHANGES

Betty Ross Clarke and Paul Donah have succeeded Irene Summerly and Robert Hyman, respectively, as leading woman and man of the company at the Liberty Theatre, Stapleton, Staten Island.

JOINS 14th STREET COMPANY

Grace Dale has joined the stock at the Fourteenth Street Theatre to play juvenile leads, and opened last Monday in "Arra Na Pogue." Miss Dale replaces Francine Anderson.

RECOVERED FROM INJURIES

Walter Lotendorf, who was absent from his post at the Chamberlain Brown offices on account of injuries received in an accident, has recovered and returned to work.



Founded in 1853 by Frank Queen

Published by the
CLIPPER CORPORATIONOrland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer1604 Broadway, New York
Telephone Bryant 6117-6118ORLAND W. VAUGHAN, EDITOR
Paul C. Swinhart, Managing Editor

NEW YORK, MAY 7, 1919

Entered June 24, 1879, at the Post Office in
New York, N. Y., as second class matter, un-
der the act of March 3, 1879.THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2;
three months, \$1. Canada and foreign postage
single. Single copies will be sent, postpaid, on
receipt of 10 cents.ADVERTISING RATES FURNISHED ON
APPLICATIONChicago Office—Room 841 State Lake Bldg.
HARRY F. ROSE, MANAGER.Address All Communications to
THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND
RETAIL, at our agents, Doringe American News
Agency, 17 Great Street, Charing Cross Road,
London, W. C., England; Brentano's News De-
pot, 37 Avenue de l'Opera, Paris, France; Gor-
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THE CANADIAN STAGE

Performers going into Canada will do
well to go over their material and elimi-
nate every bit referring to the participation
of the United States in the war that
could possibly be offensive to our neigh-
bors.In the last three or four months there
has been a good deal of anti-American
sentiment in Canada, due, of course,
mostly to commercial causes. But it does
not help matters any for stage folk to
stir up trouble by trying to make patri-
otic Americans out of people as devoted
to their government and institutions as
any in the world. In fact, this spirit
can only be taken in Canada as American
bragging, whereas, on the American stage,
it is but a reflection of the times.American performers, in Canada, play
to audiences nearly every person of which
has had a relative killed in the war, and
it is quite natural that they should not
care to hear a foreign performer, on their
own stage, rant about another country's
sacrifices, to the exclusion of their own.
Without going into details, it is obvious
to any one who has studied casual statistics
that Canada's blood sacrifice is out
of all proportion to America's, and that
her army, never numbering over 400,000,
left over 50,000 dead in northern France
and Belgium, while America's deaths from
battle and disease approximated 100,000.
But our population is fifteen times greater
than Canada's.Also, if we would reverse the case by
bringing Canadian performers over the
line into America, after a war where our
neighbors had suffered far less than our-
selves, American audiences would resent
the intrusion. The trouble is that Ameri-
can performers have prepared their acts
for Americans and, when they are booked
across the line, they do not give the mat-
terial sufficient thought.Canada has always been dependent upon
America for professional entertainment.
In former years they have stood for films
and plays practically built to stir patri-
otic emotions in Americans. Perhaps this
is more than America would have done
for Canadian films and shows of the same
kind had they invaded the United States.The recent agitation throughout Canada
against American patriotic bits should be
a lesson to the performer to do away with
any material that does not praise on the
Canadian stage the deeds of brave Cana-
dians before those of brave Americans.

McAVOY ANSWERS WALSH

Editor, N. Y. CLIPPER:

Dear Sir: Undoubtedly my many friends
on viewing the foolish fabrications of my
erstwhile partner, Buddy Walsh, will be
greatly amused to know that we, as a
team, never worked a day for Pantages
of the W. V. M. A. We worked our way
to Chicago on the smallest of small time,
and were supposed to open for W. V. M. A.
at the American, in Chicago, for a show-
ing, three days, at \$25.The Thursday before we were to open
our agents, Earl and Yates, put us in the
Windsor, two shows, at \$10, but Buddy
Walsh was so ill he could not go through
with the performance in the proper way.The next day our agents informed us
that the American was off and the W. V.
M. A. would not play the act because of
Mr. Walsh's illness at the Windsor, this
being one of their houses.Still I stuck to him, and through two
good friends of mine I raised enough
money to pay transportation for Buddy
Walsh and wife and myself.To ascertain the truthfulness of the re-
mark that I was an incompetent straight
man, I had a personal interview with Mr.
Lubin, and he informed me that the party
who said this was lying, but Mr. Lubin
did tell me that, due to the amount of
other people's material in the act, it was
not worth the money we were asking.This should be ample proof that Mr.
Walsh is not as original as he claims.I myself was offered several jobs while
working with him, but I stuck to him, and my reputation has suffered enough
through my association with Buddy
Walsh.The attitude he has assumed, along with
his alleging that I spoke disrespectfully
of his wife is untrue.As to proof of all I have said in this
missive, I challenge Buddy Walsh to re-
pudiate any of the above statements if he
can.

Yours sincerely,

STANLEY McAVOY,
N. V. A., Inc.

May 1, 1919.

THE CHICAGO OFFICE OF
THE CLIPPER
IS NOW AT
Suite 841, State-Lake Building

SAYS ACT IS COPIED

Editor, N. Y. CLIPPER:

Dear Sir: I wish to bring to your at-
tention another attempt of outright copy
and duplication of my act, the "Yip, Yip,
Yaphankers," by Slayman Ali under the
title of "Uncle Sammie's Boys." This act
is a reproduction of camp life, with a
whirlwind acrobatic finish.It is a known fact that I am the origi-
nator of the "Yip, Yip, Yaphankers," and
first produced my act at the Century The-
atre with Irving Berlin's Yip, Yip, Yaphankers
show last August. The "Yip, Yip,
Yaphankers" is now conceded by vaude-
ville managers to be a legitimate produc-
tion, because of its individuality and origi-
nality. We do not commercialize the uni-
form of the American soldier or attempt
in any way to derive benefits for the serv-
ice that we gave to our country. We are
all vaudeville actors, and are capable of
making good without a uniform.There is little question in my mind
that the N. V. A. will uphold my claim
of priority and prevent others from steal-
ing my property, but, until this decision
is granted me, I feel that I am justified
in making known the above facts.Very truly yours,
SERGT. FRANK MELINO,
Of the Yip, Yip, Yaphankers,
Keith's Theatre, Cincinnati, Ohio.
May 1, 1919.

ANSWERS TO QUERIES

K. H.—Bessie McCoy appeared in "Three
Twins" over ten years ago.G. A.—Mrs. Jacques Martin had the
part of the Fairy Berylune in "The Be-
trothal."

THE NEW YORK CLIPPER

Address by

WILTON LACKAYE

AT

The "Gene Buck" Dinner

Gentlemen:

I am not going to make a speech, but
in the spirit of the evening, with a little
assistance, I am going to read something to
you, recite something to you:In Flanders fields the poppies grow
Between the crosses, row on row,

That mark our place, and in the sky,

The larks, still bravely singing, fly.

Scarce heard amid the guns below.

We are the dead; short days ago

We lived, felt dawn, saw sunset glow,

Loved and were loved, and now we lie

In Flanders fields.

Take up our quarrel with the foe;

To you from failing hands we throw

The torch; be yours to hold it high:

If ye break faith with us who die,

We shall not sleep, though poppies grow

In Flanders fields."

A few weeks after that was written, the
man who was its author died on the field
of battle, and qualified himself for a place
among the crosses, where the poppies grow,
as this verse had qualified him for a place
among the elect of English literature.For a year, we have seen coming back
the boys, who took his warning, who took
up the torch, the falling sword, that the
world might be saved from the crucifiers of
soldiers, from the ravishers of women, from
the monsters who speared babies on bayo-
nets. We have seen them coming back, and
in their armless sleeves and sightless eyes,
their wrecked bodies, and sometimes in their
wrecked brains, we have seen mute testi-
mony of the spirit with which some of our
boys tried to hold that torch. For six or
seven months before our public woke up to
the fact that these boys were returning,
the "Lambs" had folded them to the breast

Rialto Rattles

SEASON OPENS

Judging from the number of fires at
beach resorts, the open season on 'em has
arrived.

ROYALTIES

Famous—Sammy Shipman's rake-off
from all his shows.

Infamous—Kaiser Wilhelm.

LOOKS LIKE IT

With the coming of the new styles, it
begins to appear as though C. B. Dilling-
ham will have the only "Hip" left.

A TWO-EDGED STATEMENT

George M. Cohan has beat prohibition
by two years, he says. Seems to us he
should have laid in a larger stock than
that.

THE ACTORS' PRAYER

Out of the lights that cover me,
Bright as Liberty from foot to dome,
I thank whatever gods there be
That I'm not booked for Rome.

THIS IS THE WAY

We like the way things are done in
Chicago: A theatre there plays "Twin
Beds" one week, and the following week
they have "A Little Mother to Be."

THEATRICAL MYSTERIES

Why are certain offices closed every Sat-
urday afternoon in the Putnam building,
although voices can be heard from the in-
side yelling, "I'll take three," "I raise."
"I pass," etc.?

THINGS WORTH HAVING

Pat Rooney's personality.
Mary Pickford's "baby stare."
Sophie Tucker's Jazz Band.
Bernard Dillyon's bankroll.
Felix Bernard's "Wiggle."

IT'S SOME TOWN

Linton and Lamar, who are going to
book some Catskill towns this Summer
have received a letter from one manager
stating that the burg has a seating capac-
ity of 200 population and oil lamps are
used for footlights.

HAD IT FIGURED RIGHT

Conversation between two performers,
overheard in the Automat:"Seen anything good in the line of shows
lately?"
"Yep, seen 'Three Faces East is West'
last night, an' liked it."

WHAT'S IN A NAME?

Three companies of the "Gold Dust
Twins" are going out next year expecting
to clean up."Freckles" is closing and freckles are
opening, both due to Summer weather.If it's up to us say the critics, "It's Up
to You" will not get far.

HAMMERSTEIN TO KNOCK

Arthur Hammerstein says that he is
going to drop the "Stein" from his name
after June thirtieth, because prohibition
will then go into force and he will have
no use for it. Just think, though, what
a nice little "hammer" that will leave him
with which to knock the same prohibition.

SAID THE TWO FAVORITES

Said the shimmy to the bed scene,
"Truth is strange and fiction, too,
For there's not a single show in town
Has anything on you."Said the bed scene to the shimmy,
"You're got it over me,"
And then they said in chorus,
"What fools ye mortals be."

TWENTY-FIVE YEARS AGO

Ena Bertoldi played at Koster and
Bial's, New York.The will of Edwin Booth, disposing of
an estate amounting to \$602,675, was
filed.Frank Cushman's Minstrels opened
their season.

O'Brien and Beckley sailed for England.

MELODY LANE

PUBLISHERS WANT REGISTRY BUREAU

Music Men Seeking Remedy for the Many Cases of Song Title Conflict—M. P. P. A. May Start It

The many instances of conflicting song titles among the popular publications is responsible for a movement among a number of the publishers, to establish a registry bureau for the protection of titles and to establish priority of ownership.

Edward B. Marks, of Jos. W. Stern & Co., is one of the prime movers in the plan, and he will undoubtedly take the matter up with the board of directors of the Music Publishers' Protective Association, of which he is president, at an early meeting.

Conflicting song titles, especially among the publishers of popular music, has for years been common, but this season there seems to be a greater amount than ever before, and it is to prevent this that the publishers' organization will probably be called upon to establish some sort of a bureau for the registration of titles.

Contrary to the general idea, there is no way in which a song title can be protected by copyright unless it be a coined word. The only protection afforded a song's title is the common law right of priority. With no registry bureau existing, the matter of priority resolves itself into the word of the publisher or writer, and frequently unintentional mistakes occur. With the enormous number of new compositions that are being published each year the conflict of titles is becoming greater and greater, and the only way that the matter can be definitely arranged is by the establishment of some bureau of registration which would give protection to the owner of a song title the moment it was placed on file.

NEW FEIST OFFICES OPEN

The new professional quarters of Leo Feist, Inc., at No. 711 Seventh avenue, are fast nearing completion, and the scores of professional singers and others interested in the music business that visit the offices daily are enthusiastic in their praise of what, upon completion, will undoubtedly be the finest professional department in the entire publishing industry.

Centrally located in the heart of the theatrical district, the new offices have attracted hundreds of visitors, all of whom have immediately recognized the great foresight displayed in the laying out of the rooms as well as the great sum of money expended to make the department an ideal one.

A delay in the construction work prevented the completion of the department on the scheduled date, but the entire work will be completed within the next week or so when the formal opening date will be announced.

In the meantime, enough rooms are in shape to continue the usual work of the department without interruption.

FRANCE SONG STARTS ARGUMENT

"The Best Thing That Came From France," as sung by Lew Levy in the Tokio Café one night last week, started an argument which only the interference of the peaceably inclined guests kept from developing into a riot. The trouble started over the line in the song which pays a tribute to the beautiful girls of France. Four soldiers who heard the song registered a big objection, claiming that the line just didn't belong, and that its writer had never been in France or he would have omitted it. The song's last line regarding the best thing which came from France which the writer states is the boat that brought him back settled the difficulty, and the soldiers left satisfied.

MOSE GUMBLE ON TOUR

Mose Gumble is on a ten days' business trip on which he will visit the various branch professional offices of the Remick Company.

WINN SHAW, A WITMARK BOOSTER

Winn Shaw is one of the biggest boosters of Witmark songs in the theatrical business, and he has been singing Witmark songs exclusively for a number of years. He has a long route booked, and just now reports a greater degree of success than ever with "That Wonderful Mother of Mine," one of the best songs in the big Witmark catalogue.

"NO BEER, NO WORK" RELEASED

"No Beer, No Work," a new anti-wet song, has recently been released by Martin Bellman, the Chicago composer and bandmaster. Its melody is catchy and the verses are written in clever comedy fashion, and a number of vaudeville singers are using it.

BUDDY LEO OUT OF THE ARMY

Buddy Leo, after ten months with the American Expeditionary Forces has received his discharge and is now with the McCarthy & Fisher Co. Prior to his army service Leo was with the 3 Chums in vaudeville and before that with the Dockstader minstrels.

CHICAGO MEN IN NEW POSITIONS

Mack Morris, formerly with the Chicago office of Leo Feist, and Phil Goldberg, recently with the Western branch of the Waterson, Berlin and Snyder Co., are now with the Chicago office of the McCarthy and Fisher Co.

COHEN HAS NOVELTY SONG HIT

In "The Greatest Thing That Came from France," Meyer Cohen has a novelty hit which bids fair to become one of the season's big sellers. Scores of singers are using it and all are enthusiastic regarding its reception.

"FRIENDS" SCORES BIG HIT

"Friends" a recently released Feist song is scoring a big hit with a number of big time vaudeville singers. Bernard Granville, one of the first to introduce the number, says that it is one of the biggest applause winning songs he has ever used.

WESTERN SONG BIG IN EAST

"Tell Me Why" a new song from the West, purchased by Fred Belcher while on his recent trip to the coast, is being sung by many of vaudeville's best singers. Scores report that it is a never failing encore winner.

BERLIN LOOKING FOR OFFICES

Irving Berlin, who is to open his own music publishing plant on June 1st, is busy looking for a suitable location. He probably will secure quarters in West 46th Street near the N. V. A. club house.

TIERNEY WRITING A SHOW

Harry Tierney is writing the music of a new musical comedy which will be presented early next season. Joe McCarthy, formerly of the McCarthy & Fisher Co., has written the lyrics for the new piece.

MAXWELL SINGS COHEN SONG

Joe Maxwell, who is showing his "Fire Chief" act at the east is singing the Meyer Cohen song "That's What God Made Mother's For."

CUNNINGHAM WITH WITMARK

Paul Cunningham is on the staff of M. Witmark and Sons, and has now under way several new numbers which will soon be issued by that house.

MOVES TO NEW OFFICE

Harry Von Tilzer has moved his Chicago branch to the new State Lake building. Eddie Lewis is manager.

FRIEDMAN WITH STERN

Murray Friedman, formerly with the Joe Morris Co., has joined the professional staff of Jos. W. Stern & Co.

SONGWRITERS PLAN NEW ORGANIZATION

Meeting to Be Called Early Next Month at Which Benevolent Society Is to Be Formed

Early next month a meeting of songwriters, music publishers and others interested in the music business, is to be held at which definite plans for the formation of a songwriters and composers benevolent society are to be adopted.

Irving Berlin and E. Ray Goetz are active in the formation of the society which it is believed will not only prove of great benefit to the songwriters, but is almost an absolute necessity as well.

The songwriting profession while a most lucrative one is at the same time a precarious one, and during the past year at least two well known writers have, owing to illness, been in absolute want. Funds for both were raised by subscription, but in both instances the work was not only difficult but poorly rewarded as well.

A dinner or beefsteak will probably be held early in June, at which everyone connected with the music business will be invited, and on that date the organization will be launched. The idea is not in any manner to make of it a charitable affair, but rather to form an organization which by means of a series of benefits and other work can be made self sustaining from the start and be of great value to writers.

"MIRANDY" A HIT WITH EUROPE

Lieut. Jim Europe's band, fresh from the battlefields of France, is now touring the country. The newspapers have proclaimed "Mirandy," the song sung by Lieut. Noble Sissle, as the piece de resistance of the program. One paper states that this song swayed the audience in the big auditorium with a "jazz delirium" when Europe's band let go with it. Another reviewer mentioned that a certain young woman in the song named "Mirandy" had a corner on all the attractions in the world, and that the paean to "Mirandy" had to be repeated three times. Stern & Co. have secured all rights to the publication.

PRIMA DONNA SENDS A WIRE

Marguerita Sylva, the prima donna, now appearing in vaudeville, sent the following wire to Leo Edwards last week: "True to your prediction, 'Bring Back the Roses, Kathleen Mavourneen,' is now number three on my program, and going big. Best wishes that you sell two hundred and fifty thousand copies."

"MARGUERITA SYLVA."

The "Kathleen Mavourneen" song is one of the recent releases from the McCarthy and Fisher house.

WITMARK SONG IN NEW ACT

Florence Holbrook and Ralph Whitehead are meeting with great success with the song, entitled "Gates of Gladness," in their new musical comedy playlet, "So This Is Paris."

Ralph Whitehead will be remembered as the leading man with the "You're In Love" and John Cort's "Gloriana" productions, which played recently at the Forest Theatre, Philadelphia.

WHAT BUSINESS IS HE IN?

A writer on music publishing subjects in a weekly paper wrote the following in a recent issue regarding Will Von Tilzer, president of the Broadway Music Publishing Corp. "Had Will gone into the music game he could have earned a fat salary as a specialist in writing snappy copy."

FRIEDMAN OUT OF THE ARMY

Leo Friedman, who for the past year has been in the U. S. Army, has received his discharge, and is now connected with the professional department of the Gilbert and Friedland Co.

NOVELTY SONG SCORES BIG

The new Van and Schenck novelty song, "Oh! How She Can Sing," is scoring a big hit this week in a number of the big vaudeville theatres. Wellington Cross is doing wonderfully well with it, Ted Doner is a decided hit with the song, and Maurice Burkhardt says that it is one of the big hits of his act. The Ja Da trio put it on at the Palace this week, where it went exceptionally well. Harry Von Tilzer publishes the number.

BILLY WELLS PLACES SONGS

Billy K. Wells has just finished the lyrics for "I Love Her So Much She Hates me," and "Peep-a-Boo," which he has placed with a big publishing house. "If the Dreams That I Dream Came True," is another one of his for which he wrote both the music and lyrics.

WITMARK SONG SCORES HIT

Brown and Jackson are featuring "Dear Little Boy Of Mine" with great success. Miss Jackson has a beautiful voice, which lends itself to a wonderful rendition of the song. M. Witmark & Sons publish the number.

SAVAGE GETS NEW HIRSCH PIECE

Louis A. Hirsch, composer of "Going Up," "Oh! My Dear," and other musical plays, is completing a score for "The Love Boat," a musical farce by Earl Biggers which Henry W. Savage is about to produce.

VON TILZER SONGS IN NEW ACT

Sid Lorraine and Ethel Richmond are showing a new act over the Keith Vaudeville Exchange time. They are featuring several of the new Harry Von Tilzer songs, among them being the new ballad "Someone Is Waiting for Someone."

BILLY BAIRD SINGS STERN SONG

Billy Baird, with the Al. G. Fields' Minstrels this season, wrote Jos. W. Stern & Co. last week that the biggest hit he ever sang is the novelty number, "Nobody's Business But My Own."

AGENT WRITES A SONG HIT

Joe Cooper, a vaudeville agent, has a song hit to his credit in the new ballad, "Mending A Heart." The number has recently been released by the Gilbert and Friedland Co.

HARRIS HAS CLEVER COMEDY

"Ze Yankee Boys Have Made Ze Wild French Woman Out of Me" is a clever comedy number recently released by the Chas. K. Harris house.

HARMS CO. RESIGNS FROM M. P. P. A.

The T. B. Harms and Francis, Day & Hunter Co. has sent in its resignation to the Music Publishers' Protective Association.

LEO WOOD WITH FEIST

Leo Wood, formerly with Shapiro, Bernstein & Co., has joined the professional staff of Leo Feist, Inc.

RUSSAK IS PROF. MANAGER

Bob Russak, formerly with Shapiro, Bernstein & Co., is now professional manager for the Gilbert and Friedland Co.

EDGAR BITNER ON VACATION

Edgar Bitner, general manager of the Leo Feist, Inc., house, is spending a two weeks' vacation in the South.

MENCHER HAS A NEW JOB

Murray Mencher has joined the professional staff of the Gilbert and Friedland Co.

MAX DREYFUS BACK FROM COAST

Max Dreyfus is back in town, after a six weeks' visit on the Pacific Coast.

BURLESQUE

NO CINCINNATI HOUSE FOR AMERICAN

DEAL FOR STANDARD IS OFF

CINCINNATI, O., May 5.—The deal for the Standard Theatre, which has been in progress for weeks, between American Burlesque Circuit officials and the owners of the theatre, has fallen through and the American is likely to be without a local house for some time, as there is no other available theatre.

The American Circuit has been trying to break into this city ever since its organization, but the opportunity never presented itself. The Standard was for years on the Columbia Circuit, and was given up for the Gayety, for one season, when this house, in turn was relinquished for the Olympic, which is still on the circuit.

When the American Circuit was organized, neither the Standard nor Gayety were to be had, and it was not until this season that the former house was available. The officials of the American at once got busy. Negotiations were started and everything pointed to success.

Then came a hitch in the proceedings. The City of Cincinnati decided to run a boulevard through the section in which the Standard is located, and the survey shows it will take in part of the property on which that theatre stands. This means the city, when it is ready, will take over the house. But just when this will occur is not known.

Under these conditions, the lease of the Standard would be of little value to the American Circuit, as there would be no certainty that any of the shows would be able to play the house. The theatre is in such shape that considerable money would have to be spent on repairs. These, of course, would be made in the Summer, and then, if the City decided to begin operations on the boulevard in the Fall the American Circuit would not only be out the money spent on repairs, but the layout of shows for the season would be upset and would have to be entirely rearranged.

MARCUS JOINS WHIRL OF MIRTH

William Marcus, who has been the advance man for "Blutch" Cooper's "Blue Birds" on the American wheel, last week severed his connections with that organization and is now press representative and special agent for the "Whirl of Mirth." The latter show is now at Newburgh, playing a ten days' engagement, which closes May 10.

IRVING O'HAY BACK

Capt. Irving O'Hay, for many seasons a well-known burlesque straight man, returned from France last week. He is now in Charleston with his company, where they are being mustered out.

When O'Hay is discharged from the army he is going to organize a show which he will bring up North. He will call it the "Hickory Nuts."

HOWARD WRITING SHOW

Tom Howard, who is to be featured next season with Harry Hastings' "Kewpie Dolls," is now writing the book for that show. He is also producing summer stock at the Gayety, Philadelphia, as well as working in the show, which opened this week.

GOING INTO VAUDEVILLE

Harry (Hickey) Levan and Claire Devere will open on the Loew time on May 12 in the same singing and comedy piano act they did in the "Big Review" this season. Irving Cooper will handle the act.

SWITCH EXTRA TIME

Arrangements have been made for Irwin's "Big Show," to take up the extra time the Majestics were to have played at the close of the regular Columbia season.

Instead, the "Big Show" will close its regular season next week at the Casino, Philadelphia. It will lay off a week on account of the People's Theatre closing, and will then play the Palace, Baltimore, the week of May 26 and the Gayety, Washington, week of June 2.

PHILADELPHIA STOCK OPENS

PHILADELPHIA, Pa., May 5.—The Howard stock company opened at the Gayety this city to-day. In the company are Tom Howard, Sammy Evans, Ed. Welsh, Joe Cunningham, Marceline Montague, Hattie Berg, Edna Davis, May Powers and Guth, Crist and Guth.

WILL PILOT BERNSTEIN SHOW

Danny Goodman, recently discharged from the U. S. Army, has completed arrangements with Rube Bernstein to do the advance work of his show next season. Goodman, it has just been learned, was married to Kittle Carr in Reading on Feb. 11.

SIGNS TO DO CHARACTERS

Helen Stuart last week signed a contract with Drew and Campbell to do characters next season with the "Liberty Girls." She was with the "Big Review," which closed its season at the Olympic last week.

WILD LEFT KAHN A RING

Ben F. Kahn, owner of the Union Square Stock Company, has just received a five carat diamond ring, left him by Johnny Wild, his former advertising agent, who recently died after an operation.

WELCH GOES WITH HOWE

Sam Howe has signed Lew Wech, to be featured in his American Circuit show "The Sport Girls" next season. He has also signed Tony Cortelle and Arthur Brams for the same show.

BUYS RELEASE FROM JERMON

Lester Allen, featured this season with the "Bon Tons," purchased his release from John G. Jermon last week. He was under contract with Jermon for five more years.

SIGNS FOR NEXT SEASON

Ruth Hastings, prima donna of the Molie Williams Show, signed contracts last week with Chas. Waldron as prima donna of the "Bostonians" next season.

MAE DIX CLOSING

Mae Dix will close an eight weeks' engagement next Saturday night at Kahn's Union Square Theatre and go to her home in Pittsburgh for the summer.

RE-SIGN CHARLES FIGG

Charles Figg, of the "Girls of the U. S. A.," re-signed with Hurtig and Seamon last week for next season.

HELEN TARR RE-ENGAGED

Helen Tarr, prima donna of Sam Howe's Big Show, has been re-engaged by Howe for next season.

ALI OPENING IN STOCK

Ambar Ali will open at the Gayety, Philadelphia, on May 19 for two weeks in stock.

SIGN WITH BEDINI

Billy Davis and Binney Dale have signed with Jean Bedini for next season.

JUNE 29 SET FOR BURLESQUE OUTING

COLLEGE POINT SELECTED

The third annual outing of the Burlesque Club will be held this year on Sunday, June 29th, at Witzel's Grove, College Point, L. I.

It was decided by the committee in charge that this grove would be better suited for all purposes than the place the club visited last Summer, on account of the largeness of the place and the many accommodations it affords.

The entertainment committee will arrange a number of athletic events, including a ball game between actors and managers, and another between single and married men. There will also be running races at different distances and races for ladies.

Swimming races will also be held during the afternoon in which both members and lady guests can compete. Dancing will be another feature of the day.

It has not been decided as yet whether the grove will be reached by auto or boat. However, this will be made known at the next meeting of the committee, in charge. There will be plenty to drink and smoke for all on the way to the grove and back. It has been practically decided that a breakfast or luncheon will be served on arrival at the grove and the dinner about six o'clock.

Secretary Roehm wishes to call the attention of the members of the Burlesque Club to the fact that the annual dues were payable on May 1.

PIERCE COMPLETES ROSTER

TORONTO, Canada, May 5.—The complete roster of the Dan F. Pierce Stock Company, which will open at the Star Theatre, this city, next Monday, includes Maud Rockwell, Josephine Sabel, Jeannette Buckley, Ed. Johnson, Jack Ormsby, Brad Sutton, Russell Hill, Mark Thompson, William Carr and a chorus of twenty-four girls.

FOUR SHOWS CLOSE

The "Golden Crooks" closed at the Star and Garter, Chicago, last Saturday night. Rose Sydell will close this Saturday at the Columbia, Chicago; "Puss Puss" at the Empire, Toledo, and Al. Reeves at the Gayety, Pittsburgh. All are Columbia Circuit shows.

BAKER GOES TO DETROIT

Charles Baker left New York last Saturday for Detroit to put on the Summer stock at the Cadillac. He will also put on the stock at the Empire, Cleveland. He will be away from New York about six weeks.

GOES WITH DREW AND CAMPBELL

Helen Stuart has been signed by Drew and Campbell for their "Liberty Girls" next season. She was with Dixon's "Big Review" the past season.

HACKETT SIGNED FOR NEXT YEAR

Fred C. Hackett, this season with the "Blue Birds," has been signed by Herk, Kelly and Damsa for their "Frolics of the Nite" next season.

JOHNNY BOHLMAN RE-ENGAGED

Johnny Bohlman, this season with the "Girls of the U. S. A.," has been re-engaged by Hurtig and Seamon for next season.

COLEMAN HANDLES COMEDY IN GOOD COLUMBIA SHOW

Harry Hastings' Big Show, featuring Dan Coleman, is at the Columbia this week in an offering that more than pleased a crowded house Monday afternoon.

The book is called "After the First of July," evidently taken from the title of a song Coleman sings just before the finale of the first part. It is in two acts and six scenes.

There is plenty of comedy in the show, which is handled by Coleman, assisted by Phil Peters. The former is again seen in his well-known Irish role, which has made him famous in burlesque. He does his female comedy character of an Irish woman in the burlesque and gets a lot of fun out of the part. Coleman is a funny fellow and works hard.

Peters is doing an eccentric role, with tight fitting trousers and odd make-up.

Harry Hollis is doing the straight. He worked well Monday afternoon and "fed" the comedians very nicely.

Alice Guilmette is the prima donna. She has a very good voice and rendered her numbers well. She also makes a good appearance and has a pretty wardrobe.

Alma Bauer is also playing a lead. She is in a number of scenes and handles them well. Her costumes look well.

Marjorie Manderville, an acrobatic and shapely soubrette, put all her numbers over for encores. Miss Manderville is not endowed with an exceptionally strong voice, but depends mostly on her acrobatic and contortion feats to put her numbers over and she surely showed us a lot. She is also a very graceful dancer and displays dresses that are pleasing to the eye. She has grown a little stouter since we saw her early in the season.

Hazel Lorraine, a very pretty girl, is another soubrette with the company. She puts her numbers over very nicely and reads lines well. She has a most pleasing personality and her wardrobe is very becoming.

Jimmy Hazard, Jack Spellman and Fred Dale have minor parts which they take care of.

The first scene is taken up almost entirely with a motion picture part. Several comedy scenes are enacted here pertaining to motion pictures that have a pleasing effect on the audience. The "robbery" bit, with Coleman, Peters, Hollis and Miss Bauer, was well done.

The "kiss" bit, with Peters blindfolded and kissing several of the ladies of the company, finishing by embracing a colored girl, got a big laugh.

Miss Guilmette offered a specialty in one and rendered two numbers successfully.

The school scene was the third. There were a number of good comedy situations in this scene that were well worked up by Coleman and Peters. Miss Bauer was the teacher.

Fred Dale, a neat looking young fellow, was a decided hit with his specialty, which he opened by playing the saxophone. He followed this with a song. He has a good voice and got the number over splendidly.

The Oriental scene was well staged and had good electrical effects. Miss Lorraine did a graceful dance in this scene that was liked. The "mummy" bit also went over nicely here as done by Coleman, Hollis, Peters and Miss Manderville. Another good one was the "fortune" bit, done by Coleman and Miss Lorraine, which was burlesqued later by Coleman and Miss Bauer.

Coleman's number, "After the First of July," was a good one and he was compelled to sing half a dozen choruses before the audience was satisfied.

Miss Lorraine's "Clap Your Hands" number pleased and she put it over nicely.

The "baby" bit was liked. Peters, Hollis and the Misses Bauer, Manderville and Guilmette worked it.

The "typewriter" bit, which was something new the way it was offered, proved a good comedy scene. Coleman, trying to write a letter on the machine, worked up many laughs. Peters, Hollis and Miss Bauer, were also in this bit.

The "drinking" scene, with Coleman, Peters and Miss Bauer, was well done. Several good toasts were offered here that were liked out front.

Hastings has a good looking lot of girls in the chorus, who sing and dance well. They work all the time they are on the stage.

Coccola staged some very pretty numbers, especially the Oriental ballet.

The costumes worn by the principals and chorus were bright and attractive and the scenery pleasing.

JACK PERRY HAS "FLU"

SPRINGFIELD, Mass., May 8.—Jack Perry, manager of the "Jolly Girls" Company, is confined to his room at the New Haynes Hotel, this city, with an attack of influenza. It was erroneously stated last week that he had been signed to manage Bob Deady's show on the American.

MELODY LANE

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Edward B. Marks, of Jos. W. Stern & Co., is one of the prime movers in the plan, and he will undoubtedly take the matter up with the board of directors of the Music Publishers' Protective Association, of which he is president, at an early meeting.

Conflicting song titles, especially among the publishers of popular music, has for years been common, but this season there seems to be a greater amount than ever before, and it is to prevent this that the publishers' organization will probably be called upon to establish some sort of a bureau for the registration of titles.

Contrary to the general idea, there is no way in which a song title can be protected by copyright unless it be a coined word. The only protection afforded a song's title is the common law right of priority. With no registry bureau existing, the matter of priority resolves itself into the word of the publisher or writer, and frequently unintentional mistakes occur. With the enormous number of new compositions that are being published each year the conflict of titles is becoming greater and greater, and the only way that the matter can be definitely arranged is by the establishment of some bureau of registration which would give protection to the owner of a song title the moment it was placed on file.

NEW FEIST OFFICES OPEN

The new professional quarters of Leo Feist, Inc., at No. 711 Seventh avenue, are fast nearing completion, and the scores of professional singers and others interested in the music business that visit the offices daily are enthusiastic in their praise of what, upon completion, will undoubtedly be the finest professional department in the entire publishing industry.

Centrally located in the heart of the theatrical district, the new offices have attracted hundreds of visitors, all of whom have immediately recognized the great foresight displayed in the laying out of the rooms as well as the great sum of money expended to make the department an ideal one.

A delay in the construction work prevented the completion of the department on the scheduled date, but the entire work will be completed within the next week or so when the formal opening date will be announced.

In the meantime, enough rooms are in shape to continue the usual work of the department without interruption.

FRANCE SONG STARTS ARGUMENT

"The Best Thing That Came From France," as sung by Lew Levy in the Tokio Café one night last week, started an argument which only the interference of the peaceably inclined guests kept from developing into a riot. The trouble started over the line in the song which pays a tribute to the beautiful girls of France. Four soldiers who heard the song registered a big objection, claiming that the line just didn't belong, and that its writer had never been in France or he would have omitted it. The song's last line regarding the best thing which came from France which the writer states is the boat that brought him back settled the difficulty, and the soldiers left satisfied.

MOSE GUMBLE ON TOUR

Mose Gumble is on a ten days' business trip on which he will visit the various branch professional offices of the Remick Company.

WINN SHAW, A WITMARK BOOSTER

Winn Shaw is one of the biggest boosters of Witmark songs in the theatrical business, and he has been singing Witmark songs exclusively for a number of years. He has a long route booked, and just now reports a greater degree of success than ever with "That Wonderful Mother of Mine," one of the best songs in the big Witmark catalogue.

"NO BEER, NO WORK" RELEASED

"No Beer, No Work," a new anti-wet song, has recently been released by Martin Bellman, the Chicago composer and bandmaster. Its melody is catchy and the verses are written in clever comedy fashion, and a number of vaudeville singers are using it.

BUDDY LEO OUT OF THE ARMY

Buddy Leo, after ten months with the American Expeditionary Forces has received his discharge and is now with the McCarthy & Fisher Co. Prior to his army service Leo was with the 3 Chums in vaudeville and before that with the Dockstader minstrels.

CHICAGO MEN IN NEW POSITIONS

Mack Morris, formerly with the Chicago office of Leo Feist, and Phil Goldberg, recently with the Western branch of the Waterson, Berlin and Snyder Co., are now with the Chicago office of the McCarthy and Fisher Co.

COHEN HAS NOVELTY SONG HIT

In "The Greatest Thing That Came from France," Meyer Cohen has a novelty hit which bids fair to become one of the season's big sellers. Scores of singers are using it and all are enthusiastic regarding its reception.

"FRIENDS" SCORES BIG HIT

"Friends" a recently released Feist song is scoring a big hit with a number of big time vaudeville singers. Bernard Granville, one of the first to introduce the number, says that it is one of the biggest applause winning songs he has ever used.

WESTERN SONG BIG IN EAST

"Tell Me Why" a new song from the West, purchased by Fred Belcher while on his recent trip to the coast, is being sung by many of vaudeville's best singers. Scores report that it is a never failing encore winner.

BERLIN LOOKING FOR OFFICES

Irving Berlin, who is to open his own music publishing plant on June 1st, is busy looking for a suitable location. He probably will secure quarters in West 46th Street near the N. V. A. club house.

TIERNEY WRITING A SHOW

Harry Tierney is writing the music of a new musical comedy which will be presented early next season. Joe McCarthy, formerly of the McCarthy & Fisher Co., has written the lyrics for the new piece.

MAXWELL SINGS COHEN SONG

Joe Maxwell, who is showing his "Fire Chief" act at the east is singing the Meyer Cohen song "That's What God Made Mother's For."

CUNNINGHAM WITH WITMARK

Paul Cunningham is on the staff of M. Witmark and Sons, and has now under way several new numbers which will soon be issued by that house.

MOVES TO NEW OFFICE

Harry Von Tilzer has moved his Chicago branch to the new State Lake building. Eddie Lewis is manager.

FRIEDMAN WITH STERN

Murray Friedman, formerly with the Joe Morris Co., has joined the professional staff of Jos. W. Stern & Co.

SONGWRITERS PLAN NEW ORGANIZATION

Meeting to Be Called Early Next Month at Which Benevolent Society Is to Be Formed

Early next month a meeting of songwriters, music publishers and others interested in the music business, is to be held at which definite plans for the formation of a songwriters and composers benevolent society are to be adopted.

Irving Berlin and E. Ray Goetz are active in the formation of the society which it is believed will not only prove of great benefit to the songwriters, but is almost an absolute necessity as well.

The songwriting profession while a most lucrative one is at the same time a precarious one, and during the past year at least two well known writers have, owing to illness, been in absolute want. Funds for both were raised by subscription, but in both instances the work was not only difficult but poorly rewarded as well.

A dinner or beefsteak will probably be held early in June, at which everyone connected with the music business will be invited, and on that date the organization will be launched. The idea is not in any manner to make of it a charitable affair, but rather to form an organization which by means of a series of benefits and other work can be made self sustaining from the start and be of great value to writers.

"MIRANDY" A HIT WITH EUROPE

Lieut. Jim Europe's band, fresh from the battlefields of France, is now touring the country. The newspapers have proclaimed "Mirandy," the song sung by Lieut. Noble Sissle, as the piece de resistance of the program. One paper states that this song swayed the audience in the big auditorium with a "jazz delirium" when Europe's band let go with it. Another reviewer mentioned that a certain young woman in the song named "Mirandy" had a corner on all the attractions in the world, and that the paean to "Mirandy" had to be repeated three times. Stern & Co. have secured all rights to the publication.

PRIMA DONNA SENDS A WIRE

Marguerita Sylva, the prima donna, now appearing in vaudeville, sent the following wire to Leo Edwards last week: "True to your prediction, 'Bring Back the Roses, Kathleen Mavourneen,' is now number three on my program, and going big. Best wishes that you sell two hundred and fifty thousand copies."

"MARGUERITA SYLVA."

The "Kathleen Mavourneen" song is one of the recent releases from the McCarthy and Fisher house.

WITMARK SONG IN NEW ACT

Florence Holbrook and Ralph Whitehead are meeting with great success with the song, entitled "Gates of Gladness," in their new musical comedy playlet, "So This Is Paris."

Ralph Whitehead will be remembered as the leading man with the "You're In Love" and John Cort's "Gloriana" productions, which played recently at the Forest Theatre, Philadelphia.

WHAT BUSINESS IS HE IN?

A writer on music publishing subjects in a weekly paper wrote the following in a recent issue regarding Will Von Tilzer, president of the Broadway Music Publishing Corp. "Had Will gone into the music game he could have earned a fat salary as a specialist in writing snappy copy."

FRIEDMAN OUT OF THE ARMY

Leo Friedman, who for the past year has been in the U. S. Army, has received his discharge, and is now connected with the professional department of the Gilbert and Friedland Co.

NOVELTY SONG SCORES BIG

The new Van and Schenck novelty song, "Oh! How She Can Sing," is scoring a big hit this week in a number of the big vaudeville theatres. Wellington Cross is doing wonderfully well with it, Ted Doner is a decided hit with the song, and Maurice Burkhardt says that it is one of the big hits of his act. The Ja Da trio put it on at the Palace this week, where it went exceptionally well. Harry Von Tilzer publishes the number.

BILLY WELLS PLACES SONGS

Billy K. Wells has just finished the lyrics for "I Love Her So Much She Hates Me," and "Peep-a-Boo," which he has placed with a big publishing house. "If the Dreams That I Dream Came True," is another one of his for which he wrote both the music and lyrics.

WITMARK SONG SCORES HIT

Brown and Jackson are featuring "Dear Little Boy Of Mine" with great success. Miss Jackson has a beautiful voice, which lends itself to a wonderful rendition of the song. M. Witmark & Sons publish the number.

SAVAGE GETS NEW HIRSCH PIECE

Louis A. Hirsch, composer of "Going Up," "Oh! My Dear," and other musical plays, is completing a score for "The Love Boat," a musical farce by Earl Biggers which Henry W. Savage is about to produce.

VON TILZER SONGS IN NEW ACT

Sid Lorraine and Ethel Richmond are showing a new act over the Keith Vaudeville Exchange time. They are featuring several of the new Harry Von Tilzer songs, among them being the new ballad "Someone Is Waiting for Someone."

BILLY BAIRD SINGS STERN SONG

Billy Baird, with the Al. G. Fields' Minstrels this season, wrote Jos. W. Stern & Co. last week that the biggest hit he ever sang is the novelty number, "Nobody's Business But My Own."

AGENT WRITES A SONG HIT

Joe Cooper, a vaudeville agent, has a song hit to his credit in the new ballad, "Mending A Heart." The number has recently been released by the Gilbert and Friedland Co.

HARRIS HAS CLEVER COMEDY

"Ze Yankee Boys Have Made Ze Wild French Woman Out of Me" is a clever comedy number recently released by the Chas. K. Harris house.

HARMS CO. RESIGNS FROM M. P. P. A.

The T. B. Harms and Francis, Day & Hunter Co. has sent in its resignation to the Music Publishers' Protective Association.

LEO WOOD WITH FEIST

Leo Wood, formerly with Shapiro, Bernstein & Co., has joined the professional staff of Leo Feist, Inc.

RUSSAK IS PROF. MANAGER

Bob Russak, formerly with Shapiro, Bernstein & Co., is now professional manager for the Gilbert and Friedland Co.

EDGAR BITNER ON VACATION

Edgar Bitner, general manager of the Leo Feist, Inc., house, is spending a two weeks' vacation in the South.

MENCHER HAS A NEW JOB

Murray Mencher has joined the professional staff of the Gilbert and Friedland Co.

MAX DREYFUS BACK FROM COAST

Max Dreyfus is back in town, after a six weeks' visit on the Pacific Coast.

BURLESQUE

NO CINCINNATI HOUSE FOR AMERICAN

DEAL FOR STANDARD IS OFF

CINCINNATI, O., May 5.—The deal for the Standard Theatre, which has been in progress for weeks, between American Burlesque Circuit officials and the owners of the theatre, has fallen through and the American is likely to be without a local house for some time, as there is no other available theatre.

The American Circuit has been trying to break into this city ever since its organization, but the opportunity never presented itself. The Standard was for years on the Columbia Circuit, and was given up for the Gayety, for one season, when this house, in turn, was relinquished for the Olympic, which is still on the circuit.

When the American Circuit was organized, neither the Standard nor Gayety were to be had, and it was not until this season that the former house was available. The officials of the American at once got busy. Negotiations were started and everything pointed to success.

Then came a hitch in the proceedings. The City of Cincinnati decided to run a boulevard through the section in which the Standard is located, and the survey shows it will take in part of the property on which that theatre stands. This means the city, when it is ready, will take over the house. But just when this will occur is not known.

Under these conditions, the lease of the Standard would be of little value to the American Circuit, as there would be no certainty that any of the shows would be able to play the house. The theatre is in such shape that considerable money would have to be spent on repairs. These, of course, would be made in the Summer, and then, if the City decided to begin operations on the boulevard in the Fall the American Circuit would not only be out the money spent on repairs, but the layout of shows for the season would be upset and would have to be entirely rearranged.

MARCUS JOINS WHIRL OF MIRTH

William Marcus, who has been the advance man for "Blutch" Cooper's "Blue Birds" on the American wheel, last week severed his connections with that organization and is now press representative and special agent for the "Whirl of Mirth." The latter show is now at Newburgh, playing a ten days' engagement, which closes May 10.

IRVING O'HAY BACK

Capt. Irving O'Hay, for many seasons a well-known burlesque straight man, returned from France last week. He is now in Charleston with his company, where they are being mustered out.

When O'Hay is discharged from the army he is going to organize a show which he will bring up North. He will call it the "Hickory Nuts."

HOWARD WRITING SHOW

Tom Howard, who is to be featured next season with Harry Hastings' "Kewpie Dolls," is now writing the book for that show. He is also producing summer stock at the Gayety, Philadelphia, as well as working in the show, which opened this week.

GOING INTO VAUDEVILLE

Harry (Hickey) Levan and Claire Devine will open on the Loew time on May 12 in the same singing and comedy piano act they did in the "Big Review" this season. Irving Cooper will handle the act.

SWITCH EXTRA TIME

Arrangements have been made for Irwin's "Big Show," to take up the extra time the Majestics were to have played at the close of the regular Columbia season.

Instead, the "Big Show" will close its regular season next week at the Casino, Philadelphia. It will lay off a week on account of the People's Theatre closing, and will then play the Palace, Baltimore, the week of May 26 and the Gayety, Washington, week of June 2.

PHILADELPHIA STOCK OPENS

PHILADELPHIA, Pa., May 5.—The Howard stock company opened at the Gayety this city to-day. In the company are Tom Haward, Sammy Evans, Ed. Welsh, Joe Cunningham, Marceline Montague, Hattie Berg, Edna Davis, May Powers and Guth, Crist and Guth.

WILL PILOT BERNSTEIN SHOW

Danny Goodman, recently discharged from the U. S. Army, has completed arrangements with Rube Bernstein to do the advance work of his show next season. Goodman, it has just been learned, was married to Kittie Carr in Reading on Feb. 11.

SIGNS TO DO CHARACTERS

Helen Stuart last week signed a contract with Drew and Campbell to do characters next season with the "Liberty Girls." She was with the "Big Review," which closed its season at the Olympic last week.

WILD LEFT KAHN A RING

Ben F. Kahn, owner of the Union Square Stock Company, has just received a five carat diamond ring, left him by Johnny Wild, his former advertising agent, who recently died after an operation.

WELCH GOES WITH HOWE

Sam Howe has signed Lew Wech, to be featured in his American Circuit show "The Sport Girls" next season. He has also signed Tony Cortelle and Arthur Brams for the same show.

BUYS RELEASE FROM JERMON

Lester Allen, featured this season with the "Bon Tons," purchased his release from John G. Jermon last week. He was under contract with Jermon for five more years.

SIGNS FOR NEXT SEASON

Ruth Hastings, prima donna of the Mollie Williams Show, signed contracts last week with Chas. Waldron as prima donna of the "Bostonians" next season.

MAE DIX CLOSING

Mae Dix will close an eight weeks' engagement next Saturday night at Kahn's Union Square Theatre and go to her home in Pittsburgh for the summer.

RE-SIGN CHARLES FIGG

Charles Figg, of the "Girls of the U. S. A.," re-signed with Hurtig and Seamon last week for next season.

HELEN TARR RE-ENGAGED

Helen Tarr, prima donna of Sam Howe's Big Show, has been re-engaged by Howe for next season.

ALI OPENING IN STOCK

Ambark Ali will open at the Gayety, Philadelphia, on May 19 for two weeks in stock.

SIGN WITH BEDINI

Billy Davis and Binney Dale have signed with Jean Bedini for next season.

JUNE 29 SET FOR BURLESQUE OUTING

COLLEGE POINT SELECTED

The third annual outing of the Burlesque Club will be held this year on Sunday, June 29th, at Witzel's Grove, College Point, L. I.

It was decided by the committee in charge that this grove would be better suited for all purposes than the place the club visited last Summer, on account of the largeness of the place and the many accommodations it affords.

The entertainment committee will arrange a number of athletic events, including a ball game between actors and managers, and another between single and married men. There will also be running races at different distances and races for ladies.

Swimming races will also be held during the afternoon in which both members and lady guests can compete. Dancing will be another feature of the day.

It has not been decided as yet whether the grove will be reached by auto or boat. However, this will be made known at the next meeting of the committee in charge. There will be plenty to drink and smoke for all on the way to the grove and back. It has been practically decided that a breakfast or luncheon will be served on arrival at the grove and the dinner about six o'clock.

Secretary Roehm wishes to call the attention of the members of the Burlesque Club to the fact that the annual dues were payable on May 1.

PIERCE COMPLETES ROSTER

TORONTO, Canada, May 5.—The complete roster of the Dan F. Pierce Stock Company, which will open at the Star Theatre, this city, next Monday, includes Maud Rockwell, Josephine Sabel, Jeannette Buckley, Ed. Johnson, Jack Ormsby, Brad Sutton, Russell Hill, Mark Thompson, William Carr and a chorus of twenty-four girls.

FOUR SHOWS CLOSE

The "Golden Crooks" closed at the Star and Garter, Chicago, last Saturday night. Rose Sydell will close this Saturday at the Columbia, Chicago; "Puss Puss" at the Empire, Toledo, and Al. Reeves at the Gayety, Pittsburgh. All are Columbia Circuit shows.

BAKER GOES TO DETROIT

Charles Baker left New York last Saturday for Detroit to put on the Summer stock at the Cadillac. He will also put on the stock at the Empire, Cleveland. He will be away from New York about six weeks.

GOES WITH DREW AND CAMPBELL

Helen Stuart has been signed by Drew and Campbell for their "Liberty Girls" next season. She was with Dixon's "Big Review" the past season.

HACKETT SIGNED FOR NEXT YEAR

Fred C. Hackett, this season with the "Blue Birds," has been signed by Herk, Kelly and Damsa for their "Frolics of the Nite" next season.

JOHNNY BOHLMAN RE-ENGAGED

Johnny Bohlman, this season with the "Girls of the U. S. A.," has been re-engaged by Hurtig and Seamon for next season.

COLEMAN HANDLES COMEDY IN GOOD COLUMBIA SHOW

Harry Hastings' Big Show, featuring Dan Coleman, is at the Columbia this week in an offering that more than pleased a crowded house Monday afternoon.

The book is called "After the First of July," evidently taken from the title of a song Coleman sings just before the finale of the first part. It is in two acts and six scenes.

There is plenty of comedy in the show, which is handled by Coleman, assisted by Phil Peters. The former is again seen in his well-known Irish role, which has made him famous in burlesque. He does his female comedy character of an Irish woman in the burlesque and gets a lot of fun out of the part. Coleman is a funny fellow and works hard.

Peters is doing an eccentric role, with tight fitting trousers and odd make-up.

Harry Hollis is doing the straight. He worked well Monday afternoon and "fed" the comedians very nicely.

Alice Guilmette is the prima donna. She has a very good voice and rendered her numbers well. She also makes good appearance and has a pretty wardrobe.

Alma Bauer is also playing a lead. She is in a number of scenes and handles them well. Her costumes look well.

Marjorie Manderville, an acrobatic and shapely soubrette, put all her numbers over for encores. Miss Manderville is not endowed with an exceptionally strong voice, but depends mostly on her acrobatic and contortion feats to put her numbers over and she surely showed us a lot. She is also a very graceful dancer and displays dresses that are pleasing to the eye. She has grown a little stouter since we saw her early in the season.

Hazel Lorraine, a very pretty girl, is another soubrette with the company. She puts her numbers over very nicely and reads lines well. She has a most pleasing personality and her wardrobe is very becoming.

Jimmy Hazard, Jack Spellman and Fred Dale have minor parts which they take care of.

The first scene is taken up almost entirely with a motion picture part. Several comedy scenes are enacted here pertaining to motion pictures that have a pleasing effect on the audience. The "robbery" bit, with Coleman, Peters, Hollis and Miss Bauer, was well done.

The "kiss" bit, with Peters blindfolded and kissing several of the ladies of the company, finishing by embracing a colored girl, got a big laugh.

Miss Guilmette offered a specialty in one and rendered two numbers successfully.

The school scene was the third. There were a number of good comedy situations in this scene that were well worked up by Coleman and Peters. Miss Bauer was the teacher.

Fred Dale, a neat looking young fellow, was a decided hit with his specialty, which he opened by playing the saxophone. He followed this with a song. He has a good voice and got the number over splendidly.

The Oriental scene was well staged and had good electrical effects. Miss Lorraine did a graceful dance in this scene that was liked. The "mummy" bit also went over nicely here as done by Coleman, Hollis, Peters and Miss Manderville. Another good one was the "fortune" bit, done by Coleman and Miss Lorraine, which was burlesqued later by Coleman and Miss Bauer.

Coleman's number, "After the First of July," was a good one and he was compelled to sing half a dozen choruses before the audience was satisfied.

Miss Lorraine's "Clap Your Hands" number pleased and she put it over nicely.

The "baby" bit was liked. Peters, Hollis and the Misses Bauer, Manderville and Guilmette worked it.

The "typewriter" bit, which was something new the way it was offered, proved a good comedy scene. Coleman, trying to write a letter on the machine, worked up many laughs. Peters, Hollis and Miss Bauer, were also in this bit.

The "drinking" scene, with Coleman, Peters and Miss Bauer, was well done. Several good toasts were offered here that were liked out front.

Hastings has a good looking lot of girls in the chorus, who sing and dance well. They work all the time they are on the stage.

Cocca staged some very pretty numbers, especially the Oriental ballet.

The costumes worn by the principals and chorus were bright and attractive and the scenery pleasing.

Sid.

JACK PERRY HAS "FLU"

SPRINGFIELD, Mass., May 8.—Jack Perry, manager of the "Jolly Girls" Company, is confined to his room at the New Haynes Hotel, this city, with an attack of influenza. It was erroneously stated last week that he had been signed to manage Bob Deady's show on the American.

"FRIENDS! ARTISTS! LEND ME YOUR EARS"

Owing to the fact that our decorators and plasterers were called for the Victory Loan Campaign, our new professional studios which formally opened on May 1st, are not yet completed.

As we were unable to remain in the old offices, we were compelled to shelter in our partially completed new quarters.

As our new studios are to be dedicated to our friends, artists, we decided to introduce a new song for the dedication.

What better theme could have been selected than one which we of our dedication—friends.

In spite of the fact that our new studios are still unfinished to the extent that we were ready to receive them, brought countless Feist new professional headquarters, who wished us good luck, good health and fortune.

The only song we let them hear was the dedication song "Friends," sheet of which is presented herewith, so that our out-of-town friends may acquaint themselves with the first Feist hit emanating from the Seven Eleven Seventh Avenue.

Please accept this as an invitation to pay us a visit at the earliest convenience.

LEO FEIST, Inc., NEW YORK
711 SEVENTH AVENUE 711

A Stone's Throw From the Palace Theatre.

Next To the Col

ARTISTS! MANAGERS!

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YORK

7II

the Columbia Theatre

Words by
HOWARD JOHNSON
and GEO. W. MEYER

Music by
JOS. H. SANTLY

FRIENDS

Moderato

Till ready VOICE

Life's a long, long trail so the po-ets say, Who knows where it ends? As through life we trav-el from day to day, We have need of friends. Friend-ship is a thing that can- not be bought, That's a mot- to true, - Real friends are mighty hard to find, - We oft - en meet the oth - er kind.

REFRAIN

There are the true friends that you meet in child-hood, There are the new friends. To lose a good friend caus-es us great sor - row, And we all lost one of lat-er years, Then there's the girl friend you call your sweet-heart, not long a - go, A real true blue friend to this great na - tion, Who at times may cause you tears, There are i - deal friends. All the whole world loved him so, Way up in Heav - en, who are more than real friends Like sister, broth - er and dear old Dad, 'mid the songs of An - gels A fly-ing boy met his dear old Dad, But sec - ond to no oth - er, is dear old Moth - er, she's the Good - bye old "Rough and ready" Well miss you Ted - dy, you're the best friend you've ev - er had. There are the had. best friend we've ev - er had. To lose a had.

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JA-DA TRIO

CARLETON, SOBOL and ROSENBERG

THE BOYS WHO PUT JA-DA IN SONG LAND

Z-O-O-O-U-P

B. F. KEITH'S PALACE NOW (Week May 5)

DIRECTION—HARRY WEBER

JIMMY

RUSS

FALLON AND BROWN

"Gee, it's great to get back"

Late Stars of "You Know Me Al"

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Harlem Opera House now; May 8-11 Prospect, Brooklyn

Dir. Chas. Allen; M. S. Bentham Office

"NO BEER :: NO WORK"

Up-to-Date Song by MARTIN BALLMANN, Chicago's most popular Orchestra and Band Leader

CHICAGO VOTED WET—LET US FINISH THE JOB BY SINGING THE NEW SONG "NO BEER, NO WORK." Seven verses. Professional copies and orchestrations or Band Arrangement, 20c. NO FREE COPIES. COMPLETE (REGULAR) PIANO COPIES (with Words); Single copies 25c; 25 copies \$5.00; 50 copies \$8.50; 100 copies \$15.00, 500 copies \$60.00; 1,000 copies \$100.00. DON'T FAIL TO GET THIS UP-TO-DATE DANCE NUMBER (Two step). 10 Parts and Piano 30c net. Full Orchestra 40c net. DEALERS AND AGENTS SPECIAL RATES—AGENTS WANTED. BALLMANN, Publisher, 1257 Foster Avenue, Chicago, Ill. International copyright secured—Copyright 1919 by Martin Ballmann. All Rights Reserved.

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MONEY

GARRISON 3 - JOYS - 3

Singing, dancing and a little novelty
DIRECTION—NAT SOBEL

LASHER

BLISS

FAY THE QUAKER CITY FOUR

NEUHAUS AMERICA'S GREATEST HARMONY FOUR
DIR.—NICK FELDMAN

SHALKER

JACK REDDY returned from overseas last week.

Elinor Levering was married last Saturday to **Rudolph Koeppe**.

Josephine Hall will return to the stage in "On the Hiring Line."

Clyde North has retired from the cast of "Nothing But Lies."

Mabel Weeks has been added to the cast of "Monte Cristo, Jr."

Evans and Denton have a new act written by **Billy Wells**.

Evangeline Weed has moved into larger offices at 1402 Broadway.

Allyn Harcourt and **Lester E. Wallack** were married last week.

Isadore Marcel has been engaged for the role of a priest in "Claudia."

Violette Wilson has been engaged for a role in "The Lonely Romeo."

Eugene MacGregor will appear in a vaudeville act with **Dorothy Arthur**.

Jessie Reed is the first of the girls to be engaged for the "1919 Follies."

Marvelous Melville will open with the Quaker City Carnival next Monday.

Tom Richards will open with "The Lady in Red" through Chamberlain Brown.

Florence and Rene Richards, Chicago girls, have joined "The Mimic World."

Millie Carlson, who left the cast of "Sinbad" recently, is back in New York.

Florence Randall mourns the loss of her mother, who died April 14 at Sharon, Pa.

Bessie Eyton has signed with Oliver Morosco to appear in "Madame Sappho."

Harry Clarke has been engaged by Lew Fields to appear in his forthcoming review.

Regina Richards has signed with Oliver Morosco to appear in "Madame Sappho."

Harold Talbot, of the Selwyn office, will set sail for London within the next fortnight.

Donald McDonald has been placed by Chamberlain Brown with "The Lady in Red."

Harry Beekman has opened a restaurant two doors south of the Palace Theatre.

Ed. Wynn returned to the Century Roof last week, after an absence of three weeks.

Saul Leslie, formerly with Lew Leslie, is now with Nat Nazarro, in the Strand Building.

Raymond Van Sickle will close this week, a two years' engagement in "Experience."

Richard Castilla and **Ollie Minnel** have joined May Robson in "Tish," opening in Atlantic City.

Sam Ash, Frank Fay, Lew Cooper and **Sam J. Curtis** have been engaged for "Oh, Uncle!"

Margaret Finely, Fay Tunis and Lorette Stanyne have been engaged for "The Lonely Romeo."

Greenville Five, a quintette of male singers, booked by **Bert Lamont**, is among the new acts.

Jane Elliott has been engaged by George Anderson for the leading role in "There and Back."

William Meehan has signed with **William Muenster** for a leading role in "It Happens to Everybody."

ABOUT YOU! AND YOU!! AND YOU!!!

Irene Smith, daughter of **Lottie Smith**, is ill at the American Theatrical Hospital, Chicago.

Harold Crane sailed for England on the "Aquitania" Saturday. He expects to return early in August.

John Adair, Jr., has been engaged by **Cohan and Harris** to appear in one of their forthcoming productions.

Florence Mills has been placed by **Chamberlain Brown** to open in a new production with **Edgar MacGregor**.

Grace Ellsworth, of "The Little Journey," entertained the boys at the Lakewood Base Hospital last week.

Amelia Bingham is mourning the loss of her mother, **Mrs. John Benjamin Swiley**, who died April 30.

Benny Sugarman, formerly with **Stair and Havlin**, is seriously ill at his home, 177 West Ninety-fifth street.

Edna G. Brouthers has been engaged for "Claudia," John Cort's play, which opens May 19 in Pittsburgh, Pa.

Cyril Chadwick will leave "Good Morning, Judge," to enter the cast of "I Love a Lassie," the new Clifton Crawford piece.

Alan Dinehart has signed to play one of the leading roles in the new Eugene Walter play, "Poor Little Sheep."

Will H. Smith has been engaged to stage "Love a Lassie," in which Clifton Crawford will star next season.

Marie Thelan, the fire diver formerly in Luna Park, will open with the Quaker City Carnival in Philadelphia next week.

William Milne, after being laid up with a heavy cold, last week returned to his post at Keith's, Jersey City, as manager.

Harold Wilkin, a singer in Sennett's cabaret, in the Bronx, was arrested last week for selling whiskey to two policemen.

William A. Brady and **Grace George**, his wife, sailed last week for Europe on the "Aquitania." They will visit Paris and London.

"Ritzie" Carleton has returned from Paris with the Red Cross, and is now hostess in the Paradise Room of Reisenweber's.

Paul Nicholson has succeeded **Harry Tighe** in the chief comedy role in "Come Along," at the Nora Bayes Theatre, New York.

Maude Nolan has leased a sketch, "The Gold Cure," from Frank Folsom, and will open this week under the direction of **Jack Linder**.

The King Trio, two men and a woman, are breaking in a new act put together by themselves. **George M. King** is handling it.

Frederick M. Conklin has been engaged for two years by **Smith and Golden**. He plays the role of the millionaire, **Harper**, in "Lightnin'."

Dorothy Lewis has signed to play a character role in "Claudia," now in rehearsal, under the direction of **Edith Ellis**, author of the play.

Lillian Kingsbury and **Ned Dano**, assisted by **Winona Bridges**, are rehearsing a new act called "The Rented Lady," by **Georgia Earle**, at Unity Hall.

Mr. and Mrs. Charles Gates, of the vaudeville team of **Gates and Finlay**, announce the arrival of a baby boy on April 26.

T. P. Griswold, W. T. Manion and **F. M. Baker**, of **Herkimer**, last week incorporated the **Victory Theatre Company** with a capital of \$40,000.

Stan Stanley will be seen shortly in a new Shubert production. He appeared at the concert at the **Norah Bayes Theatre** last Sunday night.

Frank Gladden is sprinting along the recovery road and expects to leave the American Theatrical Hospital, Chicago, within a week.

Norma Wilson and her husband, **Capt. Louis R. Darwen**, sailed for London on the "Aquitania" Saturday to spend the rest of their honeymoon.

Arthur Lord De Langis, of "She Walked in Her Sleep," was married after the Friday night performance in Boston to **Ruth Whitney** last week.

Major E. A. Roach, brother-in-law of **Daisy and Hazel Carleton**, arrived in New York last week, after seeing service with the American forces in France.

Suzanne Westford and **Harry Mestayer** have been engaged by **George C. Tyler** for his series of new productions, to open in Washington, D. C., next month.

Rufus Le Maire, Samuel Le Maire and **Harold Hyman**, of 1588 Broadway, last week incorporated the **Le Maire Hyman Company** with a capital of \$50,000.

Leona Porter, formerly with Ziegfeld's "Follies," has been discharged from the American Theatrical Hospital, Chicago, fully recovered from her recent illness.

Ella Weber, vaudeville singer and dancer, is convalescing from an operation performed by **Dr. Max Thorek** at the American Theatrical Hospital, Chicago.

W. J. Carter, stage carpenter of the Star and Garter Theatre, Chicago, who underwent an operation last month, has said farewell to the American Theatrical Hospital.

Sheik Hadji Tahar has a new act in production entitled "Oriental Love." It has a cast of 26, two of whom are the principals. Two camels will travel with the act.

Bernard Granville and **Roy Atwell** were last week signed up by Boyle Woolfolk to appear in the latter's musical show, "Golden Eyes," scheduled to open in Chicago early next month.

Dick Curtis was taken ill with pleurisy at Philadelphia last week. He was recently discharged from the army. "Patricia O'Dare and Curtis Boys," in which he appeared, will cancel bookings pending his recovery.

William Gibney, advance man for **C. R. Reno's "Human Hearts"** show, which closed in Princess Anne, Md., last Saturday night, has returned to New York, after being on the road for forty-four weeks.

Dorothy Potter, co-author with **Mabel S. Keightley** of "The Greater Light," soon to have a London, England, production, arrived from France last week with the Rainbow Division.

Henry C. Jacobs received notice last week that he had been elected an honorary life member of St. Cecile Lodge of Masons, also of the Manhattan Chapter, the Columbia Commandery and the Mystic Shrine.

Carlos Sebastian, the dancer, who was discharged from the army last week, has been engaged by the Shuberts to appear in one of their forthcoming productions. Arrangements were made through **M. S. Bentham**.

Christine Norman, of the **Jane Cowi** company, is home with the "flu," and her place is being taken by **Grace Morse**.

Jack Walsh and **Maude Williams**, the first formerly of the "Seven Days' Leave" company, and the latter previously with "Daddy Long Legs," have a new act in rehearsal at Unity Hall. "Liar's Both" is the title of the offering.

Marcelle Marion, late of **Marion and Willard**, soon to appear in a single act in vaudeville, is at the American Theatrical Hospital, Chicago, awaiting an operation to correct a spinal injury received in a fall a year ago.

Lotta Emmons, for years connected with **Edward Rowland's** attractions, and who formerly had one of the leading roles in "A Little Mother to Be," is confined at the American Theatrical Hospital, Chicago, for rest and observation.

Edward Convey, secretary-treasurer of Theatrical Protective Union Local No. 1, will shortly install officers of the Theatrical Mechanics Association Lodge at Mt. Vernon, a charter having been granted at that city.

Cyril Keightley, who has kept memoirs of his experiences in every play in which he has appeared, will have a book published shortly containing the story of all the happenings in which he was concerned or witnessed during his theatrical career.

"Happy" Benway and **Jack Inglis**, while playing Keith's Theatre, Portland, Me., sold \$3,500 worth of Victory Loan Bonds in less than an hour at an open-air meeting in Monument Square. They also sold \$5,400 worth at Keith's Theatre during the Saturday night performance.

Francis T. Walker, property man for Harry B. Hasting's show in 1913, is being sought by his brother, **Private William C. Walker**. He is casual No. 990, Camp Merritt, N. J., and returned from France recently in a slightly crippled condition. Perhaps some reader can supply the information.

Billy Barlow, Farnum and Farnum, Fleming Trio, Edmonds and Segal, Jimmie Parker and the Great Alvera appeared on the decks of the battleships in the Hudson River while the fleet was here. The performers, known as Victory Unit No. 1, were under the direction of Social Secretary **Bert Brown**, of the Y. M. C. A.

"Whirlwind Sons of the Desert," **Chester Blodget Johnson Co.**, The Act Beautiful, The Four Salores, The Three Romans, Victorio and Georgetto, Young and Ladell, Lovette and Morton, Arnfield and Allers and the Eugene Troupe entertained at the Elks Society Circus in Jersey City last week.

William and Gordon Dooley, Frank Fay, Esther Walker, Mae West, Clayton and White, Gardiner Trio, Stan Stanley Trio, John Burke, Jennie Middleton, Leo Beers, Rath Brothers, Holt and Rosedale, Phil Baker, Nathan Brothers and Slayman Ali's Troupe were among the performers who appeared at the concert at the Winter Garden last Sunday night.

James Forbes has been notified that the American Stock Company, which has been touring France under the joint auspices of the Y. M. C. A. and the Overseas Theatre League, has been re-named the James Forbes Stock Company, out of compliment to its organizer and as a mark of appreciation of his work is supplying entertainment for the American soldiers "over there."

Saul Brilant last week returned from France, where he had been as a first-class musician in the band of the 305th U. S. Infantry for more than a year. He returned on the "Aquitania," and coming over staged and produced "Hello, New York," a musical melange, written by himself and played by the 305th Infantry Theatrical Players, of whom he was one. The proceeds were turned over to the fund for the Seaman's Charities at Liverpool and New York.

SAM HOWE'S ATTRACTIONS WANTS

COMEDIANS, PRIMA DONNAS, SOUBRETTES, INGENUES AND CHORUS GIRLS (EXPERIENCED OR INEXPERIENCED)
BEST SALARIES PAID FOR THE BEST PEOPLE

FOR

SAM HOWE'S BUTTERFLIES OF BROADWAY PLAYING COLUMBIA AMUSEMENT CO. CIRCUIT

AND

THE SPORT GIRLS

PLAYING AMERICAN BURLESQUE CIRCUIT. ADDRESS SAM HOWE, SUITE 1011-12, COLUMBIA THEATRE BLDG., N. Y.

THANK YOU, MR. JERMON

HARRY J. O'NEAL

That Straight Man

Publicly Acknowledges His Appreciation for Re-engagement for Season 1920 with Jacobs & Jermon

AT LIBERTY FOR NEXT SEASON

DOLLIE WEBB

PRIMA DONNA "PARIS BY NIGHT" CO. THIS WEEK, EMPIRE, HOBOKEN; THEN WE CLOSE. COME AND LOOK ME OVER. PERMANENT ADDRESS, 236 CUMBERLAND ST., BROOKLYN, N. Y., PHONE PROSPECT 6503.

WANTED — FOR NEXT SEASON

For MOLLIE WILLIAMS' GREATEST SHOW

GOOD-LOOKING CHORUS GIRLS. SALARY \$22 A WEEK. EVERYTHING FURNISHED. SLEEPERS PAID. NO HALF-WEEK'S SALARIES. CALL 9166 PROSPECT OR APPLY IN PERSON to CASINO, BROOKLYN, THIS WEEK; EMPIRE, NEWARK, WEEK OF MAY 12, OR TO PERMANENT ADDRESS, 372 ST. JOHNS PLACE, BROOKLYN.

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

MANAGEMENT
HURTIG &
SEAMON

EDDIE AKIN

JUST PUNTING ABOUT

MIDNIGHT MAIDENS

VAN AND KELLY

NOW PLAYING FOX TIME

ANNA GRANT

With Pat White's Gaely Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

BERTHA COMINS

INGENUE

FRED IRWINS BIG SHOW

BURLESQUE NEWS

(Continued from Page 17 and on 28)

KAHN'S STOCK CO.
OFFERED A FAST
SHOW LAST WEEK

A corking good, fast show was offered last week by the stock players at Kahn's Union Square. There were plenty of bits and they were fast, and put over with good effect.

Billy Spencer put the show on and called the first part the "Merry Mermaids," with the "Pawn Shop" as the burlesque.

The cast was the same as the previous week, except that Billy Wainwright was doing the characters in place of Brad Sutton and Ethel Deveaux was compelled to close early in the week on account of sickness.

The first scene was the "confidence" bit, which was handled by Francis, Mackey and Miss Dix.

The "Niece" bit worked out well with Spencer, Francis, Wainwright and the Misses Lorraine and Wellington doing it.

A "drunk" bit was excellently put over by Spencer and Miss Dix. The latter surely worked up one of the most natural states of intoxication we have seen any female principal do in a long time. She did not overdo the part and made it easy for Spencer to get this scene over. This bit stood out above any other in the show for laughs.

The "sucker" bit worked out all right with Spencer, Francis, Mackey, and the Misses Lorraine and Wellington doing it.

The "life guard" bit was offered by Spencer, Mackey, Francis, Wainwright and the Misses Lorraine, Dix and Wellington. While it went over well, we have seen this bit done better before.

The "bull" bit, with Spencer and Mackey as the "prop" bull, went over. Sutton, Wainwright and the Misses Lorraine and Wellington were also in this bit.

There were several more bits in the burlesque that went over nicely and the audience seemed to enjoy the performance all the way through.

Wainwright, the character man, did not have very many opportunities to do anything, but he handled himself well in what was assigned to him.

Miss Dix's work was much better than when we saw her last week. She was more careful in reading her lines and as a result her scenes went over better. She also wore long gowns all through the performance, except in the "Life Guard" bit, when she

displayed her form in a two-piece bathing suit. Her personality radiated far over the footlights Saturday afternoon.

The chorus worked very well, with the addition of several of the old girls, who returned last week after several weeks' absence. The numbers were nicely arranged.

SID.

"MILE-A-MINUTE
GIRLS" HAS BEEN
GREATLY IMPROVED

The "Mile-a-Minute Girls" at the Star last week was a better show than when we saw it last September at this house.

It has been changed around a lot with different bits and scenes. There has been several changes in the cast as well. The new members are Ambark Ali, Benny Howard, Florence Pointer, Jessie Hiatt and Pearl Briggs.

All, doing his eccentric comedy character, worked hard throughout the performance. Howard, while not having as much to do as we have seen him do in other shows, gave a good account of himself in his Hebrew role.

Billy Barry, doing Irish, was the other comedian. Barry gave as good a performance as he did the last time we saw him.

Miss Pointer, a rather attractive young lady, was the ingenue. Miss Pointer read her lines well and handled her numbers very nicely. Her costumes looked pretty.

Jessie Hiatt, a good burlesque woman, handled her scenes and numbers very satisfactorily. She also displayed a pretty wardrobe.

Pearl Briggs had most of the numbers and she put them over with plenty of "pep." Miss Briggs is the soubrette of the company and she did very well in the part. She looked well.

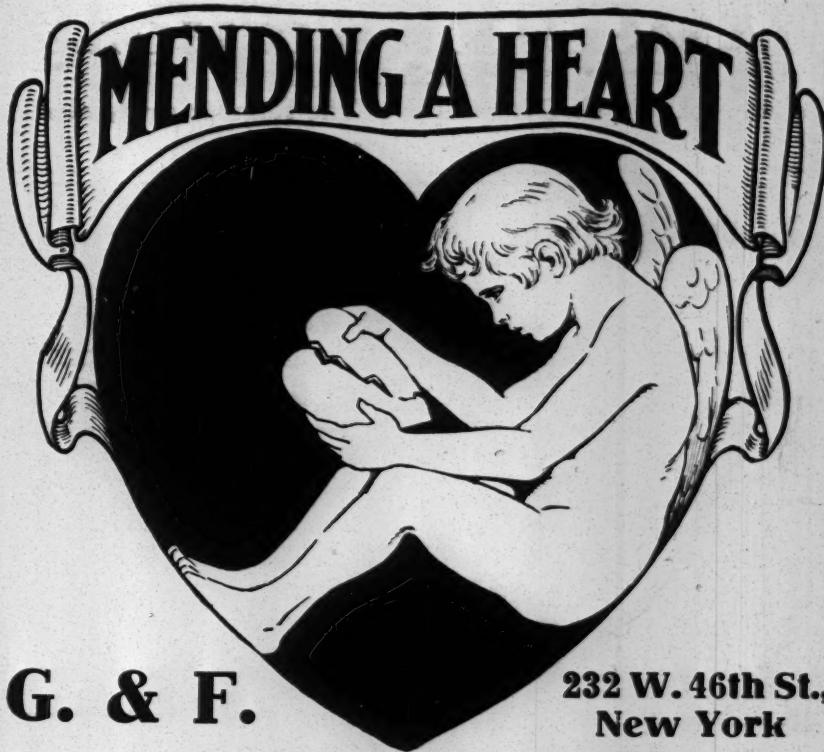
George Brennan took care of the straight and Jimmy Holly was the juvenile.

Big improvement is seen in the chorus, which had a number of pretty and shapely girls.

SID.

HOWE SIGNS LESTER DORR

Lester Dorr has been signed by Sam Howe for next season as a juvenile straight.

232 W. 46th St.,
New York

G. & F.

WANTED—BOSTONIAN
BURLESQUERS
FOR NEXT SEASON

One good singing burlesque woman and a good straight man. Straight man must sing and dance. CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

ETHEL DE VEAUX
AND

BIG BEAUTY CHORUS

WANTED—Good Chorus Girls At Once

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

SEE

ANYTHING PERTAINING TO BURLESQUE
ROEHM & RICHARDS

211 Strand Theatre Bldg., N. Y. City
WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights,
Prima Donnas, Ingénues, Soubrettes,
Artists' Representatives

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingénues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.

CHORUS GIRLS WANTED

Fifty-two weeks' work. Liberal salary for stock in New York City.
MINSKY BROS.—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

AT LIBERTY NEXT SEASON
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ECCENTRIC IRISH COMEDIAN

Until May 24, Union Square Theatre, New York

Howard, Boston, Commencing May 26

WANTED FOR COLUMBIA WHEEL

BILLY WATSON'S
PARISIAN WHIRL

Soubrette, one that can look and play French character part. Sing and Dance. Tramp Comedian—a great part. Irish Comedian—good lively character. Chorus Girls—\$25 per; no half-salary. Open East, close East. Weight between 120 to 160 pounds. No railroad fares to opening. Address BILLY WATSON, per add., Orpheum, Paterson, N. J.

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Engaged by Frank Damsel, for Herk, Kelly and Damsel's Show Next Season. Thanks to Managers for Offers.

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DIRECTION—NAT SOBEL

WILBUR DOBBS & WELCH TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

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IN THEIR DAINTY REVUE
SURPRISE A LA MINUTE

CARLITA and DICK LEWIS
PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

CHIEF ZAT ZAM
The Last of His Tribe of Aztec Indians of Mexico, Presenting Pastimes
of His People
Direction—LEE P. MUCKENFUSS

RUBE MARQUARD
DIRECTION—JOS. COOPER

SHERMAN & ROSE
Artistic Variety Dancers
LOEW CIRCUIT NOW
Direction—TOMMY CURRAN

BERNARD TRIO
Those Three Nifty Girls
PLAYING U. B. O. TIME

Raymond Fisher
Presents **BUCK HART**
THE ESCAPED ARTIST OF THE PLAINS
Dir.—LEW GOLDER

CHAS. ROOT & WHITE WALTER
ECCENTRIC SONGS AND DANCES

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS
In a Comedy Panto. Skit, "The New Cook."
Rep. H. B. Marinelli

FREED & GREEN
THE WOP AND THE SINGER

GEO. KALALUHI'S HAWAIIANS
DIR. GEO. SOFRANSKI
BOOKED SOLID LOEW TIME

MARGARET SUZANNE
HAVEN and FRANTZ
Piano and Harmony
IN VAUDEVILLE

RECOLLECTIONS
Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

ETHEL MILTON & CO.
In "MOVIE MINNIE"
By WILLARD MACK

BOBBY ADAMS
Personality—Plus

BILLY **HOWARD & LEWIS** ARTHUR
In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

TOM O'CONNELL
Character Comedian and Dancer
In Vaudeville

BONESETTIS TROUPE
DIRECTION—MAX OBERNDORF

HAPPY EMIL M.
THOMPSON & KING
THE TWO MISFITS
IN VAUDEVILLE

MICHAEL **EMMET & MOORE** EILEEN
In "IRELAND TODAY"
Featuring His Own Songs
Direction—Joe Michaels

THE PERFECTION OF ARTISTIC STUPIDITY—Eve-Telegram
PELHAM LYNTON
And a Monocle. "The Symbol of interrogation and incomprehensibility."—
SIR GILBERT PARKER

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EXCHANGE

NEW YORK CITY.

Palace—Marguerita Sylva—Fink's Mules. (Six to fill.)
Colonial—Ruth Roye—Dickinson & Deagon—Dooley & Sales—Ford Sisters—Maria Lo Reed & Tucker—Clark & Bergman—McDonnell & Austin—Royal—Robie Gordone—Orth & Cody—Marie Stoddard—Fred Berrens—Lew Welch & Co.—Bernard Granville—“Petcoats”—Bruber's Animals—Alhambra—Ed Gingras—Raymond Wilbert—Wright & Dietrich—Harvey, Heaney & Co.—William Caxton & Co.—Blanche Ring—Haig & Lockette.

Riverside—Sylvia Clarke—The Vivians—Lou Holtz—Bordoni & Gitz—Rice—Moyers & Noon—McMahon Diamond Co.—Doyle & Dickson.

BROOKLYN.

Bushwick—James Watts & Co.—Rose & Moon—Wellington Cross—Gibson & Connell—Santos & Hayes—Mine, Dixie & Co.—El Cota—Meredith & Snoozer.

Orpheum—Leon & Mayfield—Van Cellos—Rooney & Bent—Lee & Cranston—Julius Tannen—Sibyl Vane—Mr. & Mrs. Jimmie Barry—Geo. N. Brown & Co.—Maurice Burkhardt.

BOSTON, MASS.

Keith's—Nash & O'Donnell—Sailor W. J. Reilly—Ivan Bankoff & Co.—Sensational Gerards—Phina & Co.—Stuart Barnes—Gallagher & Rolly—Eva Tangany—“Act Beautiful.”

BALTIMORE, MD.

Maryland—Frank Mullane—“Hands Across Sea”—Texas Comedy Four—Louise Dresser & Co.—Beeman & Anderson—O'Donnell & Blair—Kane Morey & Montgomery—Val & Ernie Stanton.

BUFFALO, N. Y.

Shea's—Ethel McDonough—Homer & Romaine—Katherine Powell—Frisco & Bond—Eva Taylor & Co.—Mack & Vincent—Arnold & Allman.

CINCINNATI, OHIO.

Keith's—Ethel Hopkins—Hobart Bosworth Co.—Al Shayne—Rinaldi Bros.—“Sweeties”—Bryan & Broderick—Jas Lucas Co.

CLEVELAND, OHIO.

Keith's—“Memory Book”—Green & DeLier—Cycling Brunettes—Campbell Sisters—Conroy & Murphy—Olga Petrova.

DAYTON, OHIO.

Keith's—A. & F. Stedman—Chas. J. Morton—“What Girls Can Do”—Koban Japs—Laurie & Bronson—Harry Keene & Co.

DETROIT, MICH.

Keith's—Kimberly & Page—Marconi & Fitzgibbons—Selma Braxts—Belgium Three—Frank Gaby J. & B. Morgan—Seabury & Shaw—Avon Comedy Four.

ERIE, PA.

Colonial—Olson & Johnson—Four Halley Sisters—Milo.

GRAND RAPIDS, MICH.

Empress—Mack & Earl—Hallen & Fuller—La Maire & Hayes—Espe & Dutton.

HAMILTON, CAN.

Orpheum—Ames & Winthrop—Mahoney & Auburn—Wood & Wyde—Dooley & Dooley—John F. Conroy & Co.

INDIANAPOLIS, IND.

Keith's—“On High Seas”—Kitner & Reaney—Ara Sisters—Yip Yip Yaphankers—Flo & Ollie Walters—Brendel & Burt—Little Johns.

LOWELL, MASS.

Keith's—Jane Courthope & Co.—Joe Towle—Eight Dominos—Hank Brown & Co.—Top & Bottom—Work & Keit—Leonard & Willard.

MONTREAL, CAN.

Orpheum—Prosper & Moret—Burt Swor—Jac. C. Morton & Co.—Patten & Marks—Fremont Benton & Co.

PORTLAND, ORE.

Keith's—Klein Bros.—Stevens & Hollis—Amoros Sisters—Aubrey & Ritchie—Neff & Murray—Joe Markley.

PHILADELPHIA, PA.

Keith's—Rainbow Cocktail—Marie Cahill—Lambert & Ball—Florence Tempest—Three Daring Sisters—Gerard's Monkeys—Stanley & Birns—Powers & Wallace—Lander Bros.

PITTSBURGH, PA.

Keith's—Frank Crummit—Nelson & Chain—Cartmell & Harris—Three Alex—Cressy & Dayne—William Cressy.

ROCHESTER, N. Y.

Temple—Officer Vokes & Don—The Sharrocks—Bowers, Walters & Crooker—Bessie Clifford & Co.—Asaki & Girl—Creole Fashion Plate—Townsend, Wilson & Co.—108th Reg. Show.

TOLEDO, OHIO.

Keith's—“For Pity's Sake”—Gardener & Hartman—Lillian Fitzgerald—Reynolds & Donegan—Ella Ruegger—The Yaltos—Billie Rogers.

TORONTO, CAN.

Shaw's—Mignon—Mehlinger & Meyers—Ben Bernier—Emma Stephens—Millette Sisters—Tomakil Duo—Edna Goodrich—Mayo & Lynn.

WASHINGTON, D. C.

Keith's—“Not Yet Marie”—Helena Davis—Harry Watson & Co.—Davis & Darrell—Valerie, Berger & Co.—Chas. Olcott.

WILMINGTON, DEL.

Garrison—Gertrude Newman—Bowers, Dixon & Bowers—West & Edwards—Thornton & Thornton.

YOUNGSTOWN, OHIO.

Hippodrome—Mme. Chilson Ohman—Wallin & La Favor—Toto—Levitation—La Bernicla Co.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nellis—Harmon & O'Connor.

CHICAGO.

Majestic—U. S. Jazz Band—Rae Samuels—Bert Baker & Co.—Ann & Mary Clark—Jan Rubin—Primrose Four—Hector—The Levols.

STATE LAKE, ILLINOIS.

State Lake—Emma Carus & Co.—Herbert Clifton—“Somewhere in France”—Krans & La Salle—

Bob Hall—Mazie King & Co.—Togan & Geneva—Chas. & Madeline Dunbar.

DES MOINES, IA.

Orpheum—Everests Circus—Florence Roberts & Co.—Frisco—Sheila Terry & Co.—Brenck's Models.

DENVER, COLO.

Orpheum—Theo. Koslow & Co.—Adams & Griffith—Paul La Varré & Bro.—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—The McIntyres.

KANSAS CITY, MO.

Orpheum—Nolan & Nolan—Demarest & Collette—John B. Hymer—McKay & Ardine—Vallecitas Leopards—Dave Ferguson & Co.

LOS ANGELES, CAL.

Orpheum—Clara Morton—Davis & Rich—Hickey Bros.—Harriet Rempel & Co.—“Girls of Altitude”—“Miracle”—Paul Dickey & Co.—Sam Mann & Co.

LINCOLN, NEB.

Orpheum—Four Husbands—Coakley & Dunlevy—Flemings—Jean Barrios—Martha Hamilton—Natalie Sisters—Paul Varre & Bro.

OAKLAND, CAL.

Orpheum—Lucile Cavanagh & Co.—Bessie Rempel & Co.—Gene Greene—Crawford & Broderick—Margaret Young—Great Lester—Alec & Dot Lamb.

OMAHA, NEB.

Orpheum—Ryan & Ryan—Lewis & White—Geo. Yeoman & Co.—Rita Boland—Valeska Suratt & Co.—Rockwell & Fox—Kate & Wiley.

PORTLAND, ORE.

Orpheum—Trilix Friganza—Maude Earle & Co.—Bensee & Baird—Mike Bernard—Muriel Worth & Co.—Wilson Aubrey Trio.

SEATTLE, WASH.

Orpheum—Blossom Segley—Patricia & Myers—Whittle & Beckwith—Mollie McIntyre—Dunham & Edwards—Williams & Mitchell—Casting Wards.

ST. PAUL, MINN.

Orpheum—Turner & Grace—Largay & Snee—Joe Jackson—Marmein Sisters & Schoeler—Claudius & Scarlet—“Beginning of the World.”

SAN FRANCISCO, CAL.

Orpheum—Annette Kellermann—Mason Keeler & Co.—Bessie Browning—Clark & Verdi—La Rue & Dupree—H. & E. Larned—Clifford & Wills.

SALT LAKE CITY, UTAH.

Orpheum—Eddie Foy & Co.—Mosconi Bros.—Berry & Jonani—Helen Scholder—Polly Moran—Chas. Irwin—Fantino Troupe.

ST. LOUIS, MO.

Orpheum—Irene Franklin & Green—“Only Girl”—Montgomery & Allen—Grace De Mar—Karl Emmy's Pets—La France Bros.

VANCOUVER, CAN.

Orpheum—“A Royal Ace”—Nora Kelly—Herschel Heniere—Jos. E. Bernard & Co.—Detro—Aerial Shaws.

WINNIPEG, CAN.

Orpheum—The Sirens—Gandy & Jones—Harry Hines—Ann Gray—Alfred Gray & Co.—Harry Holman & Co.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages—“Some Baby”—Harris & Mannion—Stever & Lovejoy—Maidie DeLong—Victoria Four—Will Morris.

CALGARY, CAN.

Pantages—Leeter Septette—Edna May Foster Trio—Samanoff Trio—Arthur Lloyd—Rhoda & Crampton—Scheppe Comedy Circus.

DENVER, COLO.

Pantages—“World Wide Revue”—Ned Norworth & Co.—Proval—Old Time Darkies—Delton, Mareena & Delton.

EDMONTON, CAN.

Pantages—Kelly Field Players—Joe Darcy—Four Rennees—Sam & Ada Beverly—Monroe & Grant.

GREAT FALLS, MONT.

Pantages—Helen Jackley—Anderson's Revue—Hager & Goodwin—Josephine Davis—Kajiyama.

LOS ANGELES, CAL.

Pantages—Four Bards—Trovato—Fireside Revue—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

OAKLAND, CAL.

Pantages—Million Dollar Dolls—Arthur Barrett—Uka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

OGDEN, UTAH.

Pantages—Magazine Girl—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

PORTLAND, ORE.

Pantages—Four Danubes—Chas. F. Semon—Collins Dancers—Haush & Layelle—Beth Challis—Bullet Proof Lady.

REGINA, CAN.

Pantages—Joe Fenton's Athletes—Empire Quartette—S. Miller Kent—Cliff Clark—Badell & Pollette—Diaz Monks.

SEATTLE, WASH.

Pantages—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Alice Teddy—Joe Reed.

SAN FRANCISCO, CAL.

Pantages—Three Noses—Mel Klee—Mlle. Blanca & Co.—Valentine Voz—Julia Clifford—Tuscano Brothers.

SPOKANE, WASH.

Pantages—Camp Dix Jazz Band—Tom Kelly—Murtha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

SALT LAKE CITY, UTAH.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

SAN DIEGO, CAL.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthen & Presco—Phil La Toska.

(Continued on page 31.)

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5 SUCCESSIVE HITS
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D. ONIVAS & FRANK H. WARREN



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CHICAGO—119 N. CLARK STREET. HARRY TENNEY—Manager.
SIG. A. BOSLEY—Manager.

JAMES E. NICHOLS
PRESENTS
WILFRED YOUNG & CO., in "The Regular Army Man"
DIRECTION—NAT SOBEL

WILBUR DOBBS & WELCH TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS
IN THEIR DAINTY REVUE
SURPRISE A LA MINUTE

CARLITA and DICK LEWIS
PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

CHIEF ZAT ZAM
The Last of His Tribe of Aztec Indians of Mexico, Presenting Pastimes
of His People
Direction—LEE P. MUCKENFUSS

RUBE MARQUARD
DIRECTION—JOS. COOPER

SHERMAN & ROSE
Artistic Variety Dancers
LOEW CIRCUIT NOW
Direction—TOMMY CURRAN

BERNARD TRIO
Those Three Nifty Girls
PLAYING U. B. O. TIME

Raymond Fisher
Presents **BUCK HART**
THE ESCAPED ARTIST OF THE PLAINS
Dir.—LEW GOLDER

CHAS. ROOT & WHITE WALTER
ECCENTRIC SONGS AND DANCES

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS
In a Comedy Panto. Skit, "The New Cook."
Rep. H. B. Marinelli

FREED & GREEN
THE WOP AND THE SINGER

GEO. KALALUHI'S HAWAIIANS
DIR. GEO. SOFRANSKI
BOOKED SOLID LOEW TIME

MARGARET SUZANNE
HAVEN and FRANTZ
Piano and Harmony
IN VAUDEVILLE

RECOLLECTIONS
Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

ETHEL MILTON, & CO.
In "MOVIE MINNIE"
By WILLARD MACK

BOBBY ADAMS
Personality—Plus

BILLY **HOWARD & LEWIS** ARTHUR
In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

TOM O'CONNELL
Character Comedian and Dancer
In Vaudeville

BONESETTIS TROUPE
DIRECTION—MAX OBERNDORF

HAPPY EMIL M.
THOMPSON & KING
THE TWO MISFITS
IN VAUDEVILLE

MICHAEL **EMMET & MOORE** EILEEN
In "IRELAND TODAY"
Featuring His Own Songs
Direction—Joe Michaels

THE PERFECTION OF ARTISTIC STUPIDITY—Eve-Telegram
PELHAM LYNTON
And a Monocle. "The Symbol of interrogation and incomprehensibility."—
SIR GILBERT PARKER

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EXCHANGE

NEW YORK CITY.

Palace—Marguerita Sylva—Fink's Mules. (Six to fill.)
Colonial—Ruth Roye—Dickinson & Deagon—Dooley & Sales—Ford Sisters—Maria Lo Reed & Tucker—Clark & Bergman—McDonnell & Austin—Royal—Robie Gordone—Orth & Cody—Marie Stoddard—Fred Berrens—Lew Welch & Co.—Bernard Granville—“Petcoats”—Bruber's Animals. Alhambra—Ed Gingras—Raymond Wilbert—Wright & Dietrich—Harvey, Heaney & Co.—William Caxton & Co.—Blanche Ring—Haig & Lockette.

Riverside—Sylvia Clarke—The Vivians—Lou Holtz—Bordoni & Gitz—Rice—Moyers & Noon—McMahon Diamond Co.—Doyle & Dickson.

BROOKLYN.

Bushwick—James Watts & Co.—Rose & Moon—Wellington Cross—Gibson & Connell—Santos & Hayes—Mme. Dazie & Co.—El Cota—Meredith & Snoozy.

Orpheum—Leon & Mayfield—Van Cellos—Rooney & Bent—Lee & Cranston—Julius Tannen—Sybil Vane—Mr. & Mrs. Jimmie Barry—Geo. N. Brown & Co.—Maurice Burkhardt.

BOSTON, MASS.

Keith's—Nash & O'Donnell—Sailor W. J. Reilly—Irvin Bankoff & Co.—Sensational Gerards—Phina & Co.—Stuart Barnes—Gallagher & Rolly—Eva Tangany—“Act Beautiful.”

BALTIMORE, MD.

Maryland—Frank Mullane—“Hands Across Sea”—Texas Comedy Four—Louise Dresser & Co.—Beeman & Anderson—O'Donnell & Blair—Kane Morey & Montgomery—Val & Ernie Stanton.

BUFFALO, N. Y.

Shea's—Ethel McDonough—Homer & Romaine—Katherine Powell—Frisco & Bond—Eva Taylor & Co.—Mack & Vincent—Arnold & Allman.

CINCINNATI, OHIO.

Keith's—Ethel Hopkins—Robert Bosworth Co.—Al Shayne—Rinaldi Bros.—“Sweeties”—Bryan & Broderick—Jas Lucas Co.

CLEVELAND, OHIO.

Keith's—“Memory Book”—Green & DeLier—Cycling Brunettes—Campbell Sisters—Conroy & Murphy—Oiga Petrova.

DAYTON, OHIO.

Keith's—A. & F. Stedman—Chas. J. Morton—“What Girls Can Do”—Koban Japs—Laurie & Bronson—Harry Keene & Co.

DETROIT, MICH.

Keith's—Kimberly & Page—Marconi & Fitzgibbon—Selma Brätz—Belgium Three—Frank Gaby J. & B. Morgan—Seabury & Shaw—Avon Comedy Four.

ERIE, PA.

Colonial—Olsen & Johnson—Four Halley Sisters—Milo.

GRAND RAPIDS, MICH.

Empress—Mack & Earl—Hallen & Fuller—La Maire & Hayes—Espe & Dutton.

HAMILTON, CAN.

Orpheum—Ames & Winthrop—Mahoney & Auburn—Wood & Wyde—Dooley & Dooley—John F. Conroy & Co.

INDIANAPOLIS, IND.

Keith's—“On High Seas”—Kitner & Reaney—Ara Sisters—Yip Yip Yaphankers—Fio & Ollie Waiters—Brendel & Burt—Little Jahn.

LOWELL, MASS.

Keith's—Jane Courthope & Co.—Joe Towle—Eight Dominoes—Hank Brown & Co.—Top & Bottom—Work & Keit—Leonard & Willard.

MONTREAL, CAN.

Orpheum—Prosper & Moret—Burt Swor—Jac. C. Morton & Co.—Patten & Marks—Fremont Benton & Co.

PORTLAND, ORE.

Keith's—Klein Bros.—Stevens & Hollis—Amoros Sisters—Aubrey & Ritchie—Neff & Murray—Joe Markley.

PHILADELPHIA, PA.

Keith's—Rainbow Cocktail—Marie Cahill—Lambert & Ball—Florence Tempest—Three Daring Sisters—Gerard's Monkeys—Stanley & Birns—Powers & Wallace—Lander Bros.

PITTSBURGH, PA.

Keith's—Frank Crummit—Nelson & Chain—Cartmell & Harris—Three Alex—Cressy & Dayne—William Cressy.

ROCHESTER, N. Y.

Temple—Officer Vokes & Don—The Sharrocks—Bowers, Walters & Crooker—Bessie Clifford & Co.—Asaki & Girl—Creole Fashion Plate—Townsend, Wilbur & Co.—108th Reg. Show.

TOLEDO, OHIO.

Keith's—“For Pity's Sake”—Gardener & Hartman—Lillian Fitzgerald—Reynolds & Donegan—Ella Ruegger—The Yaltos—Billie Rogers.

TORONTO, CAN.

Shea's—Mignon—Mehlinger & Meyers—Ben Bernice—Emma Stephens—Millette Sisters—Tomakil Duo—Edna Goodrich—Mayo & Lynn.

WASHINGTON, D. C.

Keith's—“Not Yet Marie”—Helena Davis—Harry Watson & Co.—Davis & Darrell—Valerie, Berger & Co.—Chas. Olcott.

WILMINGTON, DEL.

Garrison—Gerrtrude Newman—Bowers, Dixon & Bowers—West & Edwards—Thornton & Thornton.

YOUNGSTOWN, OHIO.

Hippodrome—Mme. Chilson Ohman—Wallin & La Favor—Toto—Levitation—La Bernicia Co.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nellis—Harmon & O'Connor.

CHICAGO.

Majestic—U. S. Jazz Band—Rae Samuels—Bert Baker & Co.—Ann & Mary Clark—Jan Rubin—Primrose Four—Hector—The Levlos.

State Lake—Emma Carus & Co.—Herbert Clinton—“Somewhere in France”—Krans & La Salle—

Bob Hall—Mazie King & Co.—Togan & Geneva—Chas. & Madeline Dunbar.

DES MOINES, IA.

Orpheum—Everests Circus—Florence Roberts & Co.—Frisco—Sheila Terry & Co.—Brenck's Models.

DENVER, COLO.

Orpheum—Theo. Kosloff & Co.—Adams & Griffith—Paul La Varre & Bro.—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—The McIntyres.

KANSAS CITY, MO.

Orpheum—Nolan & Nolan—Demarest & Collette—John B. Hymer—McKay & Ardine—Vallecitas Leopards—Dave Ferguson & Co.

LOS ANGELES, CAL.

Orpheum—Clara Morton—Davis & Rich—Hickey Bros.—Harriet Rempel & Co.—“Girls of Altitude”—“Miracle”—Paul Dickey & Co.—Sam Mann & Co.

LINCOLN, NEB.

Orpheum—Four Husbands—Coakley & Dunlevy—Flemings—Jean Barrios—Martha Hamilton—Natalie Sisters—Paul Varre & Bro.

MINNEAPOLIS, MINN.

Orpheum—Scot Gibson—Walter Fenner & Co.—Tina Lerner—Jos. Howard's Revue—Black & White.

MILWAUKEE, WIS.

Orpheum—“Rubeville”—Lemarie & Hayes—Paikey, Hall & Brown—Hampton & Blake.

OAKLAND, CAL.

Orpheum—Lucille Cavanagh & Co.—Bessie Rempel & Co.—Gene Greene—Crawford & Broderick—Margaret Young—Great Lester—Alec & Dot Lamb.

OMAHA, NEB.

Orpheum—Ryan & Ryan—Lewis & White—Geo. Yeoman & Co.—Rita Boland—Valeska Suratt & Co.—Rockwell & Fox—Kate & Wiley.

PORTLAND, ORE.

Orpheum—Trixie Friganza—Maude Earle & Co.—Bensee & Baird—Mike Bernard—Muriel Worth & Co.—Wilson Aubrey Trio.

SEATTLE, WASH.

Orpheum—Blossom Seelye—Patricia & Myers—Whitledge & Beckwith—Mollie McIntyre—Dunham & Edwards—Williams & Mitchell—Casting Wards.

ST. PAUL, MINN.

Orpheum—Turner & Grace—Largay & Snee—Joe Jackson—Marmen Sisters & Schoeler—Claudius & Scarlet—“Beginning of the World.”

SAN FRANCISCO, CAL.

Orpheum—Annette Kellermann—Mason Keeler & Co.—Bessie Browning—Clark & Verdi—La Rue & Dupree—H. & E. Larned—Clifford & Wills.

SALT LAKE CITY, UTAH.

Orpheum—Eddie Foy & Co.—Mosconi Bros.—Berry & Jonani—Helen Scholder—Polly Moran—Chas. Irwin—Fantino Troupe.

ST. LOUIS, MO.

Orpheum—Irene Franklin & Green—“Only Girl”—Montgomery & Allen—Grace De Mar—Karl Emmy's Pets—La France Bros.

VANCOUVER, CAN.

Orpheum—“A Royal Ace”—Nora Kelly—Herschel Heniere—Jos. E. Bernard & Co.—Detroit Aerial Shaws.

WINNIPEG, CAN.

Orpheum—The Strens—Grant & Jones—Harry Hines—Ann Gray—Alfred Farrell & Co.—Harry Holman & Co.

PANTAGES CIRCUIT

BUTTE, MONT.

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Pantages—Camp Dix Jazz Band—Tom Kelly—Murtha Russell & Co.—Rucker & Winifred—Lucy Valmont & Co.

SALT LAKE CITY, UTAH.

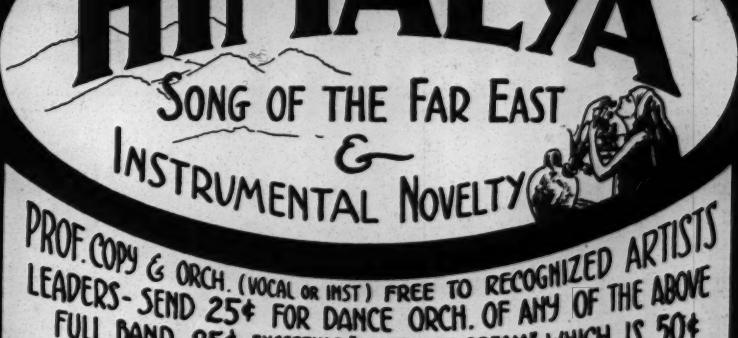
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CHICAGO—119 N. CLARK STREET. SIG. A. BOSLEY — Manager.

THELMA CARLTON

after 20 weeks' run at Moulin Rouge and Bal Tabarin, will be open after July 1 for a musical comedy proposition.

DIRECTION—MAX ROGERS

CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

JIMMIE PARKER

The Original Jazz Comedian
IN VAUDEVILLE

JACK & JUNE LAUGHLIN

A Likeable Boy and A Beautiful, Lovable Girl

ADELINA ROATTINA & BARRETTE WM.
IN "MARRIUCIA GOING UP" Direction LEE MUCKENFUSS

PAYTON, HOWARD & LISETTE
"Six Feet of Comic Uproar." Work in One. Dir., Chas. Bornhaupt

GUY McCORMICK and WINEHILL
The Jazz Boys from Dixie CLIFF
Direction—Lewis & Gordon

MARGY MYERS and KNISE NETTIE
IN VAUDEVILLE DIRECTION—WENONAH TENNY

LEON C. WHITEHEAD & FITZGERALD PAUL F.
Back from Over There with Something New Direction—SOFRANSKI AND EPSTIN

DICK MARCY & ARCH LEO
"THE JAZZ HOTEL" Direction: MEYER B. NORTH

BEATRICE LAMBERT IN VAUDEVILLE
THE INTERNATIONAL GIRL

TENNEY ON AN ACT is a guarantee of something new, novel, and original in the way of vaudeville offerings. Start right, and write for me to write for you. I can be of "MATERIAL" assistance if it's "MATERIAL" you want. Write, phone, wire, or call. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

BOB ALLEN and JONES DEMOS
In "A Dish of Hominy with Plenty of Gravy" IN VAUDEVILLE

ELBERT WHITE & BRADFORD MARY
In "Darktown Flirtation" DIRECTION—NAT SOBEL

GRACE SLOAN & MOORE ELSIE
"From the Sublime to the Ridiculous"

WARREN & WADE

In "The City Employee"

CORRINE HARRIS & BAKER EDYTHE
Two Girls and a Piano
DIRECTION—LEW LESLIE

BROWN AND JACKSON

Comedy Skit in One "At the Training Quarters" Special Scenery

FRANCHINI BROS.
Equilibrists—Hand-to-Hand Balancers DIRECTION—PALY SANDERS

ED. CORELLI & GILLETTE CHAS.
VARIETY ENTERTAINERS

DOROTHY DOYLE

"Melodies of the Moment." In Vaudeville

CLEO LEWIS

Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE

"The Thief," by Miss Blanche Merrill

NELLIE CRAWFORD

Singing and Dancing Soubrette Direction—Roehm & Richards Orientals

DOC STONE & WALL LEO

Comedy Unicycle and Bicycle Direction—Phil Bush

JIMMY DUNN

International Mimic Just Came East See It

In olden times "Variety"
Was called the spice of life
But since they've called it
Vaudeville
Our life is spiced with strife. Direction: LESLIE MOROSCO

Maude and Marion Dunn

Lady Auburn and Queen Bonypart
DIRECTION—MARK LEVY

JACK BLAIR and CRYSTAL FLO
A TENNIS MIX UP IN VAUDEVILLE

GEORGE S. KINNEAR
JUVENILE DIRECTION CHAMBERLAIN BROWN

Du NORD

In a Classic Dancing Oddity
DIRECTION—TOM JONES

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Among the Girls"—Poll's, Washington, 12-17.
 "Business Before Pleasure"—Woods, Chicago, indef.
 "Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
 "Better 'Ole" (B)—Columbia, San Francisco, 5-24.
 Barrymore, Ethel—Omaha, Nebr., 8-10.
 Barrymore, John & Lionel—Plymouth, N. Y., indef.
 "Bonds of Interest"—Garrick, New York City. (Last week.)
 "Bird of Paradise"—Majestic, Boston, May 5-10.
 Bayes, Nora—Wilbur, Boston, 12-indef.
 Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
 Carle, Richard—Lincoln, 7; Fremont, 8; Des Moines, Ia., 9-10; Oscaloosa, 11; Iowa City, 12; Marshalltown, 13; Mason City, 14; Waterloo, 15; Independence, 16.
 "Come On Charley"—48th Street, New York City, indef.
 "Cave Girl, The"—Garrick, Philadelphia. (Last week.)
 "Come Along"—Nora Bayes, New York City, indef.
 "Cappy Rick's"—Loew's 7th Ave., N. Y. City, 12-17.
 "Crimson Alibi, The"—Poll's, Washington, 18-25.
 "Dear Brutus"—Empire, New York City, indef.
 "Darktown Frolics"—Park, Indianapolis, 5-11.
 "Dark Rosaleen"—Belasco, New York City, indef.
 "Dangerous Age, The"—Illinois, Chicago, indef.
 "Everything"—Hippodrome, New York City, indef.
 "East Is West"—Astor, New York City, indef.
 Eltinge, Julian—Ford's, Baltimore, Md., 5-10.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Forever After"—Playhouse, New York City, indef.
 "Flo, Flo"—Tremont, Boston, indef.
 "Good Morning, Judge"—Shubert, New York, indef.
 "Going Up"—Cohan's O. H., Chicago, Ill. (Last week.)
 "Glorianna"—Colonial, Chicago, indef.
 "Good for Nothing Marianne"—Torrington, Ct., 12-13; New Milford, 14; Washington, 15.
 Hampden, Walter—Princess, Chicago, indef.
 "I Love You"—Booth, New York City, indef.
 "Jack o'Lantern"—Forest, Philadelphia, indef.
 "John Ferguson"—Garrick, N. Y., May 12-indef.
 Kellner, John E.—Auditorium, Chicago, Ill., indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "Little Journey, The"—Vanderbilt, New York City, indef.
 "Little Simplicity"—Shubert, Philadelphia, indef.
 "Lombardi, Ltd."—Lyric, Philadelphia, indef.
 "Lady in Red, The"—Poll's, Washington, 5-10.
 "Leave It to Jane"—Baltimore, 5-10.
 "Love Laughs"—Shubert-Garrick, Washington, 12-17.
 "Midnight Whirl"—New Century, New York City, indef.
 "Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
 "Monte Cristo, Jr."—Wintergarden, New York City, indef.
 "Molliere"—Liberty, New York City, indef.
 "Moonlight & Honeyuckle" (Ruth Chatterton)—Powers, Chicago, indef.
 Maude, Cyril—Johnstown, N. Y., 7; Troy, 8; Glens Falls, 9.
 "Mutt & Jeff" Co.—Des Moines, Ia., 7-8; Iowa City, 9; Muscatine, 10.
 "Melting of Molly"—Shubert-Rivera, New York City, 12-17.
 "Oh, My Dear"—29th Street, New York.
 "Oh, Look!"—Shubert, Boston. (Last week.)
 "Our Pleasant Sins"—Belmont, N. Y. City, indef.
 "Oh, Boy!"—Shubert-Belasco, Washington, D. C., 5-10.
 "Please Get Married"—Fulton, New York City, indef.
 "Prince There Was"—Cohan, New York City, 5-10; G. O. H., Chicago, 12-indef.
 "Parlor, Bedroom and Bath"—Chestnut Street O. H., Philadelphia, Pa., indef.
 "Peggy, Behave!"—Olympic, Chicago, indef.
 "Port o'Happiness"—A. of M., Baltimore, Md., 5-10.
 Robson, May, Co.—O. H., Detroit, Mich., 10-15.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Riddle Woman"—Woods', Chicago, indef.
 "Sometime"—Casino, New York City, indef.
 Skinner, Otis—Bloomington, Ill., 9; Peoria, 10.
 "Scandal"—Garrick, Chicago, indef.
 "She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
 "Sleepless Night"—Wilbur, Boston. (Last week.)
 "She's a Good Fellow"—Globe, New York City, indef.
 "Seventeen"—Adelphi, Philadelphia, indef.
 San Carlos Opera Co.—Shubert-Belasco, Washington, 12-17.
 "Tea for Three"—Maxine Elliott, New York City, indef.

ROUTE LIST

"Three Faces East"—Longacre, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Toby's Bow"—Comedy, New York City, indef.
 "Tillie"—Blackstone, Chicago, indef.
 "Thirty Days"—Cort, Chicago, indef.
 "Tumble Inn"—Selwyn, New York City, indef.
 Taylor, Laurette—Hollis, Boston, indef.
 "Thirty-nine East"—Broadhurst, New York City, indef.
 "Twin Beds"—National, Washington, 5-10.
 "Three for Diana"—Bijou, New York City, indef.
 "Tiger Rose"—Broad Street, Philadelphia, 5-10.
 "Those Who Walk in Darkness"—Shubert-Garrick, Washington, D. C., May 5-10.
 "Toot Sweet"—Princess, New York City, indef.
 Thurston, Howard—Court, Wheeling, W. Va., 5-10; Garrick, Philadelphia, 12-24.
 "Up in Mabel's Room"—Eltinge, New York City, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Velvet Lady"—New Amsterdam, New York City, indef.
 "Why Marry?"—Park Square, Boston, 5-17.
 "Woman in Room 13"—Republic, New York City, indef.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
 Ziegfeld's Follies—Colonial, Boston. (Last week.)

COLUMBIA CIRCUIT

Al Reeves Big Show—Gayety, Pittsburgh, 5-10; Akron, O., 12-14; Youngstown, 15-17.
 "Best Show in Town"—Gayety, Omaha, Neb., 3-9; Gayety, Kansas City, 12-17.
 "Beauty Trust"—Gayety, Washington, 5-10; Gayety, Pittsburgh, 12-17.
 "Behman Show"—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
 "Bon Tons"—Casino, Philadelphia, 5-10; Hurtig & Seamon's, New York, 12-17.
 "Bostonians"—Open, 5-10; Gayety, St. Louis, 12-17.
 "Bowery"—Park, Bridgeport, Ct., 8-10; lay off, 12-17; Casino, Boston, 19-24.
 "Burlesque Wonder Show"—Casino, Boston, 5-10; Grand, Hartford, Ct., 12-17.
 "Ben Welch"—Lyric, Dayton, 5-10.
 Burlesque Revue—Open, 5-10; Casino, Boston, 12-17.
 "Cheer Up America"—Grand, Hartford, Ct., 5-10; Jacques, Waterbury, 12-17.
 Dave Marion's—Gayety, Boston, 5-10; Columbia, New York, 12-17.
 "Follies of the Day"—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.
 "Girls de Looks"—Gayety, Montreal, Can., 5-10; Empire, Albany, 12-17.
 "Girls of the U. S. A."—Atlantic City, N. J., 5-10; Orpheum, Paterson, 12-17.
 "Hip, Hip, Hooray"—Gayety, St. Louis, 5-10; Columbia, Chicago, 12-17.
 "Hello America"—Akron, O., 5-7; Youngstown, 8-10; Star, Cleveland, 12-17.
 Harry Hastings—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
 Irwin's Big Show—Empire, Newark, 5-10; Casino, Philadelphia, 12-17.
 Lew Kelly Show—Gayety, Toronto, Ont., 5-10; Gayety, Buffalo, 12-17.
 "Liberty Girls"—Empire, Albany, 5-10; Gayety, Boston, 12-17.
 Mollie Williams' Show—Casino, Brooklyn, 5-10; Empire, Newark, 12-17.
 "Maid's of America"—Jacques, Waterbury, Conn., 5-10; Miner's 149th St., New York, 12-17.
 "Majestics"—Orpheum, Paterson, N. J., 5-10.
 "Merry Rounders"—Empire, Brooklyn, 5-10; Newburgh and Poughkeepsie, 12-17.
 "Million Dollar Dolls"—Peoples, Philadelphia, 5-10; Palace, Baltimore, 12-17.
 "Oh, Girls"—Star and Garter, Chicago, 5-10; Gayety, Detroit, 12-17.
 "Puss, Puss"—Empire, Toledo, 5-10; Lyric, Dayton, O., 12-17.
 "Roseland Girls"—Majestic, Jersey City, 5-10; Peoples, Philadelphia, 12-17.
 Rose Sydell's—Columbia, Chicago, 5-10; Syracuse and Utica, 12-17.
 Sam Howe's Show—Gayety, Rochester, N. Y., 5-10; Syracuse and Utica, 12-17.
 "Sight Seers"—Star, Cleveland, 5-10; Empire, Toledo, O., 12-17.
 "Social Maids"—Hurtig & Seamon's, New York, 5-10; Empire, Brooklyn, 12-17.

AMERICAN CIRCUIT

American—Gayety, Brooklyn, 5-10. (Close.)
 "Beauty Review"—Pittsburgh, 5-10; Penn Circuit, 12-17.
 "Broadway Belles"—Century, Kansas City, 5-10; Standard, St. Louis, 12-17.
 "French Frolics"—Sioux City, Iowa, 5-8; Kansas City, 12-17.
 "Follies of Pleasure"—Penn Circuit, 5-10; Gayety, Baltimore, 12-17.
 "Frolics of the Nite"—Gayety, Milwaukee, 5-10. (Close.)
 "Girls from the Follies"—Long Branch, N. J., 5-7; Asbury Park, 8-10; Trocadero, Philadelphia, 12-17.
 "Grown Up Babes"—Gayety, Louisville, Ky., 5-10. (Close.)
 "Girls from Joyland"—Gayety, Baltimore, 5-10. (Close.)
 "Hello, Paree"—Cadillac, Detroit, 5-10; Englewood, Chicago, 12-17.
 "High Flyers"—Howard, Boston, 5-10; Gayety, Brooklyn, 12-17.
 "Jolly Girls"—Grand, Worcester, 5-10; Howard, Boston, 12-17.
 "Lid Lifters"—Star, Toronto, Ont., 5-10; Garden, Buffalo, 12-17.
 "Midnight Maidens"—Wilkesbarre, Pa., May 7-10; Scranton, Pa., 12-17.
 "Military Maids"—Crown, Chicago, 5-10.
 "Mischief Makers"—Olympic, N. Y., May 5-10; Empire, Hoboken, May 12-17.
 "Monte Carlo Girls"—Trocadero, Philadelphia, 5-10; Olympic, New York, 12-17.
 "Parisian Flirts"—Wrightstown, 5-10; Easton, Pa., 13; Wilkesbarre, 14-17.
 "Pacemakers"—Milwaukee, 12-17.
 "Pirates"—Milwaukee, 5-10; St. Paul, 12-17.
 Pat White Show—Englewood, Chicago, 5-10; Crown, Chicago, 12-17.
 "Paris By Night"—Empire, Hoboken, N. J., May 5-10. (Close.)
 "Razzle Dazzle Girls"—Majestic, Scranton, 5-10; Star, Brooklyn, 12-17.
 "Record Breakers"—Standard, St. Louis, 5-10; Indianapolis, 12-17.
 "Social Follies"—Star, Brooklyn, 5-10. (Close.)
 "Speedway Girls"—Garden, Buffalo, N. Y., 5-10; Empire, Cleveland, 12-17.
 "Trail Hitters"—Lyceum, Washington, 5-10. (Close.)
 "Tempters"—Empire, Cleveland, 5-10; Detroit, Mich., 12-17.
 "World Beaters"—Star, St. Paul, 5-10. (Close.)

U. S. LIBERTY THEATRES

Devens—Vaudeville. (All week.)
 Upton—First half, Vaudeville; last half, May Ward Co.
 Mills—First half, May Ward Co.; last half, "Here Comes the Bride."
 Merritt—First half, Camp Show; last half, Vaudeville.
 Dix—First half, "Miss Blue Eyes"; last half, Vaudeville.
 Meade—First half, "Miss Blue Eyes"; last half, Pictures.
 Humphreys—First half, Pictures; last half, "Miss Blue Eyes."
 Lee—First half, Feature Pictures; last half, Vaudeville.
 Eustis—First half, Vaudeville; last half, Pictures.
 Stewart—Vaudeville. (All week.)
 Jackson—First half, Local Show; last half, Vaudeville.
 Gordon—First half, Vaudeville; last half, Pictures.
 Pike—First half, Rialto Girl Revue; last half, Vaudeville.
 Bowie—Webster Musical Show. (All week.)
 Funston—First half, Vaudeville; last half, "Rialto Girl Revue."
 Dodge—First half, Vaudeville; last half, Pictures.
 Grant—Musical Stock Co. (All week.)
 Custer—First half, Vaudeville; last half, Pictures.
 Sherman—Vaudeville. (All week.)

STOCK

Arlington Theatre Co.—Boston, Mass., indef.
 Astor—Guy Players, Jamestown, N. Y., indef.
 Alcazar Players—Alcazar, Theatre, Portland, Ore., indef.
 Bessey Stock Co.—Racine, Wis., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock—Yorkville, New York City.
 Bunting, Emma—14th Street, New York City, indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Comerford Players—Lynn, Mass., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
 Desmond, Mae—Schenectady, N. Y.
 Ebey Stock Co.—Oakland, Cal., indef.
 Empire Players—Salem, Mass., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Hallman Rex Co.—Saugerties, N. Y., May 5-14.
 Hyperion Players—New Haven, Conn., indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., 4-indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., 11-indef.
 Hathaway Players—Brookton, Mass., indef.
 Keith Stock—Columbus, O., indef.
 Liscob—Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal.
 Malden Stock Co.—Malden, Mass., indef.
 Majestic Players—Butler, Pa., indef.
 Morosco Stock Co.—Los Angeles, indef.
 Metropolitan Players—Binghamton, N. Y., indef.
 Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
 Northampton Players—Northampton, Mass., indef.
 Oliver Players—Shubert, St. Paul, Minn., indef.
 Oliver Otis Players—Orpheum, Quincy, Ill., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Permanent Players—Lyceum, Paterson, N. J., indef.
 Peck, Geo.—Opera House, Rockford, Ill., indef.
 Pinney Theatre Stock Co.—Boise, Ida., indef.
 Poll Players—Bridgeport, Conn., indef.
 Poll Stock—Poll's, Hartford, Conn., indef.
 Phelan, F. V.—Halifax, N. S., indef.
 Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
 Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
 Royal Stock Co.—Vancouver, B. C., indef.
 Shipman Co., Bert—Hot Springs, Ark., indef.
 Savoy Players—Hamilton, Can., indef.
 Trent Players—Hoboken, N. J., indef.
 Vaughan, Glaser Stock Co.—Pittsburgh, indef.

CIRCUSES

Ringling Bros. & Barnum & Bailey—Philadelphia, Pa., 5-10.
 Main, Walter L.—Towanda, Pa., 8; Ithaca, N. Y., 9; Cortland, 10.
 MINSTRELS

Hill's, Gus—Fitchburg, Mass., 8; Manchester, N. H., 9; Portland, Me., 10; Boston, Mass., 12-17.

WANTED

Hershey Park, Hershey, Pa., is open for a first-class, small musical comedy company, 12 to 15 people, for the week of May 26th to 31st. Give full information regarding company, price, etc. Write A. T. NEILMAN, Mgr., Box 15, Hershey, Pa.

WANTED—LADY TRAP DRUMMER

Want Comet Player do straight. Assist in light hotel work or on boats. One show week at a beautiful health resort. DAN SHERMAN, Free School of Acting, Davenport Center, N. Y.

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One who is thoroughly familiar with Theatricals, to act as tutor to five-year-old girl. Address MRS. SABIN, Hotel Hamilton, West 73rd St., New York.

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Motion Pictures, Theatrical Enterprises, anything in the amusement line. Suite 216-217, Gaiety Theatre Bldg., New York. Phone Bryant 4825.

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In Indian Novelty

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RUTH HASTINGS

Engaged as Prima Donna for Chas. Waldron's Bostonian Burlesquers, Season of 1919-20

Now with Mollie Williams's Big Show—Empire Theatre, Newark, Next Week.

STARS OF BURLESQUE**FRED DALE**

Specialty with Harry Hastings Big Show

A Single in Vaudeville After June 7

JIM McINERNEY

An ACE WITH "AVIATORS" 1918-1919

LESTER FAD and FANCY CLARA
Straight and Doing Singing Specialty

Chas. Baker's High Fliers

PEARL LAWLER
PRIMA DONNA SECOND SEASON BROADWAY BELLES**ELVA GRIEVES**
"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.**KITTY GLASCO**
PRIMA DONNA

HELLO AMERICA

JOE ROSE
SONG WRITER—PRODUCER
AND COMEDIANHURTIG AND SEAMON'S
MIDNIGHT MAIDENS**Read The Clipper Letter List****FRIENDS HONOR BURCH**

A surprise party was given to Billings Burch last Saturday night in honor of his twenty-five years in the Park Theatre box office. It was held on the stage of the theatre by a committee consisting of E. P. Regnault, John Ellis, Phillip Lennon and W. C. Eccleston. Gene Mulvey's Jazz Band jazzed up the atmosphere.

Those present were: Lawrence Anhalt, manager; Al Angretti, Park Theatre; William Munstar, manager; E. Gormely, treasurer, Criterion; Ernest Albers, treasurer, Republic; William Morton, manager, Casino; Bob McCall, treasurer; Charles Lyndon, Belasco; Joseph Plunkett, manager, Strand; Allen Schnebbe, manager, Hudson; Manning Cansor, treasurer, Century; Louis Olms, treasurer, Henry Miller's; Miss Josie Mann, McBride's; Miss Gussie Sulzer, Sanger & Jordan; Clifford Rohde, Federal Printing Company; Joseph de Lorenzo, Paramount Pictures; Mr. and Mrs. Bowen, Mrs. Sullivan, Mrs. Worswick, Misses Bowen, Mr. James Bowen, Mr. Julian Anhalt, Mr. Charles Anhalt, Mr. William Small, Mr. Allingham, a party of friends from the office of the New York, New Haven & Hartford Railroad, Harlem Division, and artists from half a dozen New York theatrical companies, friends of Mr. Burch.

**INA HAYWARD**

Miss Hayward, the prima donna, was discovered by Chamberlain Brown and placed under exclusive contract to him for five years. Miss Hayward has signed through Mr. Brown to appear under Joe Gaites' management for next season. She is this week featured at the Nixon-Apollo Theatre in Atlantic City in "The Girl of the U. S. A." Mr. Brown during the past week has signed James C. Morton and Moore and Lydia Barry with B. D. Berg; Jack Squire with George White; Bessie Wynn with the Shuberts; Ada Meade, Roy Atwell, Janet Velie, Richard Pyle with George Lederer; Franklyn Ardell, Donald MacDonald, Tom Richards with John P. Slocum's "The Lady in Red"; Harold Whalen and George Kinnear with Elliott & Comstock; Florence Mills with Edgar MacGregor; Zoe Barnett with Oliver Morosco; Julia Kelety, Eileen Von Bienna with Clifton Crawford; Lucille Manion, Judith Voss with Nora Bayes; Francine Larimore in Walter Hast's "Scandal"; Robert Edeson, Leon Gordon, Florine Arnold with Al Woods; Zelma Sears, Virginia Hammond with "Tumble Inn"; Jim Barton with Winter Garden; Walter Morrison with Joe Gaites; William Meehan with "It Happened to Everybody"; Harry Clarke with Lew Fields; Eugene MacGregor with Edgar MacGregor; Rose Coghlan, Edwin Nicander with Robert Campbell; John Adair, Jr., with Cohan and Harris; Gattison Jones with William B. Friedlander; Kate Pullman, Gertrude Vanderbilt with John Cort; John Westley, Diantha Patterson, Gilbert Douglas, Doris Mitchell, Richard Dix, Robert Strange in "I Love You"; Violet Heming in "Three Faces East"; Frances Demarest in "The Royal Vagabond"; Lew Morton in "Sunshine"; Marie Flynn, Ray Raymond, Eddie Dowling, Alfred Gerrard, Eleanor Gordon, in "The Velvet Lady"; Florence Edney, Olin Howland, Gertrude Maitland, Juanita Fletcher with Charles Dillingham; Justine Johnstone with Poli stock; Fritzi Scheff in "Gloriana"; Ernest Treux, Edith Taliaferro, Elise Bartlett in "Please Get Married"; and in pictures Mr. Brown has placed Florence Reed, Mabel Taliaferro, Edmund Lowe, Alfred Hickman, Conrad Nagel, Vincent Serrano, George Le Gue, Hal Forde, Marie Chambers and others.

BURLESQUE NEWS

(Continued from pages 17 and 23)

ETHEL DE VEAUX INJURED

Ethel De Vaux was compelled to close at Kahn's Union Square last Wednesday due to an accident which caused, it is said, the fracture of two of her ribs. Nellie Greenwood, who closed with Dixon's "Big Review" last Saturday night, will take her place, opening next Monday.

Mae Dix and Miss Lorraine will close Saturday night. Helen Stuart and Monica Redwood will open next Monday in their places.

MAE KERNS BACK IN CAST

Mae Kerns, who was confined to her hotel on account of sickness for several days, returned to the Minsky National Winter Garden cast early last week.

FRED REEB IS BACK

Fred Reeb, last season with the "Mischief Makers," arrived home from France last week. He was a member of the 306th Infantry, Seventy-seventh Division.

PECK NAMES NEW SHOW

Messrs. Peck and Jennings have decided to call their next season's show on the American Burlesque Circuit the "Jazz Babies." Art Muller will manage it.

DAVE KRAUSS GETS FRANCHISE

Dave Krauss has been awarded a franchise on the American Burlesque Circuit for next season.

WEBER BUILDING UP CAST

Orben and Dixie have been booked by Ike Weber with Ben Welch for the run at Hurtig and Seamon's, to start June 2.

GERARD SIGNS WILLIAMS

Barney Gerard has signed Johnny Williams up for one of his shows next season.

SUCCESS

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CONTAINS THE FOLLOWING COMEDY MATERIAL: 23 screaming Monologues, 15 roaring Acts for two males, 13 original Acts for male and female, 30 sure-fire Parodies, 2 roof-lifting Trio Acts, 2 rattling Quartette Acts, a new Comedy Sketch, a great Tabloid Comedy and Burlesque, an Act for two females, 12 corking Minstrel First-Parts, a great Minstrel Finale, hundreds of Side-walk Conversations.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for \$1.50, with money back guarantee.

WM. McNALLY, 81 East 125th St., N.Y.

DANCER SUES FOR SEPARATION

Mrs. Ethel May Reynolds, formerly a dancer at Rectors, filed papers with the Supreme Court, last week, asking for an annulment of her marriage to Thomas L. Reynolds, performed last year by the Mayor of Newark. He was served with notice of the action at 1482 Broadway where he is said to be president of an oil company.

The couple were married on May 27, 1918, and soon afterward Reynolds was fined \$250 and given thirty days for running a gambling house.

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Anderson, Howard Conover, Larry Doyle, Major Leahy, Chas. Minnock, T. J. Primrose, Geo. H. Resnick, Dave Alvin, Nat Chipman, Wm. Garrett, Harrison Lester, Chas. McManus, Geo. Riley, Wm. Schnell, Emil Barlow, Al Compton, Chas. Hanlon & Clifton Jones, Gatty Nealo, Craig Ridgeland, Frank Warner, Mr. Bondell, Ed Clark, Donald M. Harris, Lew Mallory, Burton Potts, W. W. Schwenk, J. A. (Composer) Carey, Fred Crawford, Jack Hanley, Mack Menlove, Edw. Privers, J. Simpson, Geo. Walk, Ezra

LADIES

Avery, Faith Bennett, Billie Doner, Kitti Hill, Anna Kempton, Everett Marie, Dainty Rankin, Miss Armstrong, Flor Cameron, Lillian Day, Peggie Hill, Alice Mrs. Manning, Grace Jack, Mrs. Cushman, Margie Delmar, Jennie Holbrook, Eva Lester, Eleonore May, Ade Scott, Lillian Almace, Betty Cleveland, Hazel Fisher, Grace Howard, Alice M. Naylor, Emma Stanley, Belle Arnold, Lorraine Cole, Beatrice Graback, Mrs. Hageman, Alice Lord, Dolly Oakes, Katherine Van Asdaw, Burham, Alice Carlisle, Gene Paul Holcomb, Frances Lyons, Helen Roselle, Helen Beanie Burton, Rose De Free, Dot Gray, Jack Joyce, Louise Lonesky, Mary E. Rogers, Dorothy Ward, Millicent Bateman, May Devere, Billie Gibson, Maia Jackley, Helena Lawler, Pearl Ramsey, Tiny Wynn, Beanie

WANTED FOR COLUMBIA STOCK COMPANY

Man for General Business, capable of doing light comedy; woman for General Business; mostly ingenues, two characters. All photos returned. Tent till Sept., then houses; no lay offs; wanted 4 pieces Jazz band, white and colored, for the tent season only. State lowest—you get it here. Week of May 5, Selbyville, Del.; May 12, Milford, Del. Address WM. KRALCE, Manager.

WANTED—PEOPLE ALL LINES SHERMAN KELLY PLAYERS

Real Stock People. State all first letter and send photos. Only the best. Top salary. Want Best Leading Woman in the business. Two juvenile men, 2nd business woman, character man and woman, character comedian, two general business men. Also A-1 Specialty Team. Address SHERMAN KELLY, Harvard, Ill.

WANTED FOR TRUMBULL PLAYERS

Ingenue with specialty, two gen. business men with specialty, advance man; others write. Send photographs. Address LAWRENCE R. TRUMBULL, Farmington, Maine.

14th CONSECUTIVE SEASON 14th

WANTED—Repertoire People in All Lines

MAN for Leads. WOMAN for LEADS. General Business People. Characters and Heavies. Juveniles. If you do Specialties say so. Piano Player. Specialty people who play parts. One Matinee a week. Play week stands. Name Lowest, pay own. Will advance Fares to those I know and reliable people. Salary absolutely sure. State weight, age (correct age), height. Send programmes. WANTED. Boss Canvassers. Working Men. Best of working conditions. Address all mail to MGR. SWAFFORD'S STOCK COMPANY (Direction, New American Allied Shows, Inc.), Pavilion Theatre, White River Junction, Vt.

DEATHS IN THE PROFESSION

JOSEPH WARREN JEFFERSON, a well-known actor, died May 1st from cancer, at his home in New York.

The deceased, who was forty-nine years of age, was a son of the late Joseph Jefferson, famous for his portrayal of Rip Van Winkle. He was born May 6, 1869, and made his first appearance on the stage when he was sixteen years of age with his father in "Rip Van Winkle." His first stage work was not very successful and, for several seasons thereafter, following the wish of his father, the young man appeared with other companies under an assumed name. When he had acquired knowledge of the stage and something of the art of acting he again appeared under his family name.

While he never became a finished actor, he played in a number of notable productions, including "Pudd'nhead Wilson," and a revival of "The Rivals." He also, at one time attempted to star in "Rip Van Winkle," playing the role which brought his father fame, but the venture ended in failure and lasted but a few weeks.

Other plays he appeared in were "Shadows of a Great City," a production of his brother, Charles E. Jefferson; "Poor Old Jim" and "Playing the Game." He also appeared in a vaudeville sketch entitled "In 1999," and in motion pictures.

GEORGE W. WILLS, of the vaudeville team of Wills and Barron, died at Bloomington, Ill., on Tuesday, April 29. He is survived by his wife and one brother.

DANIEL GILFEATHER, the veteran Shakespearean actor, died at Long Beach, California, Friday, May 2. He was seventy years old and a member of the New York Lodge, B. P. O. E., No. 1. The funeral will be in charge of the Elks and will be held in Dorchester Cemetery at Boston.

Gilfeather had appeared with the elder Salbine, Annie Pixley, Katherine Rogers, Frank Mayo, the elder Barney McAuley, Sol Smith Russell and with Chauncey Olcott under the management of Augustus Pitou. He has been appearing in films for the last six years.

GENE WOODS, of the firm of Woods and Klein, scenic artists, died at Bellevue Hospital last Friday of a complication of diseases. His body was shipped to Belvidere, Ill., for burial.

RONALD BYRAM died last week after a sudden illness. He was working in the West with Nell Shipman on a Vitagraph film when stricken. Previous to working for the motion pictures, he had played in a number of Broadway stage productions.

HARRY DE GARMO died last week at the age of thirty-eight years. He had gone to Germany before the war and had sung in Wagnerian Opera at the Royal Opera House, Weisbaden. He was an American.

HARRY DE GARMO died last week at his home in Amityville, Long Island, after forty years on the stage. He was sixty-five years of age at the time of his death. Fischer was born in Louisville, Kentucky, and, at about the age of fifteen, began his theatrical career. He was seen with William A. Brady and Joseph Grismer in "Way Down East" and "Shore Acres," and was in "Diplomacy" and "The Man of the Hour." His wife died about eight years ago. She had also been in the profession, having been known on the stage as Margaret Casse. Two sons, one of whom is in the fur industry and the other in the army, survive him. The Actors' Fund had charge of the funeral.

GEORGE W. WILLS, of Wills and Barron, died April 29, aged 62, of a complication of diseases, and was buried at Bloomington, Ill., May 2. He is survived by a wife and son. Mr. Wills was well known in variety and musical comedy.

IMRE KIRALFY, of the famous Kiraly Brothers, producers of spectacles, died April 27 at his home in Brighton, Eng., aged seventy-four years. He was born in Budapest, and, with his brothers and a sister, began life as a dancer.



I want to thank the hundreds of friends who have wired for my new song hits and orchestrations. The new song, "The Greatest Thing That Came from France," has the greatest punch finish of any song ever written, and the waltz ballad hit "Nobody Knows How I Miss You Dear Old Pals" is a hit the country over.

It did me good to pick up letter after letter and read the good wishes of my old friends who are singing my songs. Gee! it was great; every letter told a story in itself, and I wish I could tell you about them.

Remember I have no professional plunger to greet you at the stage door, but you are always welcome at my cozy little office where I will sing the songs for you.

I am making a specialty of ballads and I know how to pick them. Just hear "That's What God Made Mothers For" and "Somebody Stole My Gal." The "gal" song is by Leo Wood, and how he can write "gal" songs!

Well, next week I'll tell you more, but come and visit us; I am always in. You can't miss me.

MEYER COHEN,
Astor Theatre Bldg.,
1531 Broadway.

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For Long Summer Season
People for "Human Hearts" and
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Cornet, Trombone, Drummer, and other
Musicians for Band and Orchestra or stage.
Ingenue lead, and men for Armsdale
(heavy), Mose (blackface), Mapon (tramp),
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people for three-night and week stands.
State all with lowest sure salary. C. R.
RENO, 1402 Broadway, New York, Knicker-
bocker Theatre Building.

PLAYS ON ROYALTY

ALICE HOWLAND
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New—"The Maid of Galway" (folk-lore).

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NEW AMSTERDAM Theatre, W. 42d St. Eves. 8.15.
Mats. Wed. & Sat. 2.15.

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Hilarious New Musical Comedy.

MUSIC BY VICTOR HERBERT.

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"A Million-Dollar Success."—Globe.

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in FRIENDLY ENEMIES

By Samuel Shulman and Aaron Hoffman.

ELTINE Theatre, West 42d St. Eves.
at 8.30. Mats. Wed. & Sat. 2.30.
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UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and
WALTER JONES.

EMPIRE B'way & 40th St. Eves. 8.30.
Mats. Wed. & Sat. at 2.30.

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WILLIAM GILLETTE
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"DEAR BRUTUS"
BY J. M. BARRIE.

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8.30. Mats. Thur. & Sat. 2.30.
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DADDIES

BELASCO Theatre, West 44th St. Eves.
8.30. Mats. Thur. & Sat. 2.30.
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DARK ROSALEEN
A COMEDY OF IRISH LIFE
By W. D. HEPENSTALL AND WHITFORD KANE

REPUBLIC W. 42d St. Eves. 8.30. Mats.
Wed. & Sat. 2.30.

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"EVERYTHING"
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HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
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Wrestling Tuesday and Friday

CASINO THEATRE
THIS WEEK
MOLLIE WILLIAMS
Next Week—HARRY HASTING'S SHOW

GAYETY THROOP AVE
BROADWAY
THIS WEEK

AMERICANS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

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Ralph Avenue and Broadway
THIS WEEK

MERRY ROUNDERS
Next Week—SOCIAL MAIDS

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you are not giving money to your country. You are making the safest investment in the world, and your money will come back to you, with interest, at a time when you may need it far more than you do now.

TACOMA, WASH.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tauda—*Victoria, Can.*

Pantages—Dorothy Rose—Mennetti Sidelli—John G. Sparks & Co.—Denn Linn—Klass & Termini—Hoosier Girls.

VANCOUVER, CAN.

Pantages—Guy Weadick's Stamped Riders—Eddie Ross—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

WINNIPEG, CAN.

Pantages—Amors & Obey—“Song and Dance Revue”—Bert Melrose—Meyers & Wesser—Betty Brooks—Lots & Lots.

W. V. M. A.

BILLINGS, MONT.

Babcock (May 11-12)—Chief Blue Cloud & Wynona—Fitch Cooper—Alma Grant—Claire Hanson Village Four. (May 15)—Adams Trio—Variety Four—Dora Dean & Sunbeams—Al Brown—Donaldson & Geraldine.

BUTTE, MONT.

Peoples Hipp (May 11-13)—Marlette's Manikins—Stone & Manning—De Witt, Stross & De Witt—Wilson & Wilson—Great Arison & Co. (May 14-17)—Chief Bluecloud & Wynona—Alma Grant—Claire Hanson & Village Four—Fitch Cooper—Mareena, Nevrao & Mareena.

BELLEVILLE, ILL.

Washington (First Half)—The Newmans—Jack Goldie—The Rials. (Last Half)—McGreevy & Doyle—Hill & Fontaine—Paul, Levan & Dobbs.

CHAMPAIGN, ILL.

Orpheum (First Half)—Mr. & Mrs. Gordon Wilde—Fiske & Fallon—Corn Cob Cut Ups—Jack George Duo—Orville Stamm. (Last Half)—“Pretty Baby”—Victoria Goodwin.

CHICAGO, ILL.

America (First Half)—White Bros.—Roberts, Pearl & Straw—Al Wohlman—Mile, D'Aures & Co. (Last Half)—David & Lillian—Winona Winter.

Lincoln (First Half)—David & Lillian—Al White & Co.—Maker & Redford.

Kedzie (First Half)—Early & Early—Amorous & Jeanette—Musical Nosses—Grant Gardner—The Ramsdells & Deyo. (Last Half)—Robbins Family—Kerr & Ensign—Paul Decker & Co.—Jones & Johnson—Minnie Burke & Boys.

Empress (First Half)—Barlowe & Deerle—Robbins Family—DeLka & Orama—“On Manila Bay.” (Last Half)—Morales Toy Shop—Sullivan & Myers—“Fashions a la Carte”—Jack Goldie—McRea & Clegg.

Hippodrome—McLain Gates—John Geiger—Re-sista—Jordan Girls.

DAVENPORT, I.A.

Columbia (First Half)—Ovando Duo—Bill & Edna Frawley—Capps Family—Silver & Duval—Wheeler Trio. (Last Half)—Argo & Virginia Sisters—Davie Jameson—Shelton, Brooks & George—Potter & Hartwell.

DES MOINES, I.A.

Empress (First Half)—Ray & Emma Dean—1919 Wintergarden Revue—Walmsley & Meyers—Four Casters. (Last Half)—Wanda—Mack & Maybelle—Frank Halls & Co.—Marino & Maley—Dorsch & Russell.

DULUTH, MINN.

New Grand (First Half)—Estelle Ramsey—Allen & Moore—Fred Elliott—Fox Benson & Co. (Last Half)—Pearson Trio—June Mills & Co.—Vallyn—Alaska Dno.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Paul, Levan & Dobbs—Skelly & Heit—Jack Rothall—La Graciosa. (Last Half)—The Rials—Keane & Walsh—“Rising Generation.”

GRANITE CITY, ILL.

Washington (First Half)—Madden—Silber & North—Stanley & Dale—Gilroy, Haynes & Montgomery. (Last Half)—Rieff Bros. & Murray—Zelaya.

LIVINGSTON, MONT.

Strand (May 13)—Chief Bluecloud & Wynona—Fitch Cooper—Mareena, Delton & Mareena—Claire, Hanson & Village Four. (May 16)—Adams Trio—Variety Four—Dora Dean & Sunbeams—Al Brown—Donaldson & Geraldine.

MADISON, WIS.

Orpheum (First Half)—Bicknell—Guilliana Four—Princess Kalama & Co.—Sgt. Arthur West & Co.—Galetti's Monks. (Last Half)—Julia Edwards—Boothby & Everdeen—Howard Martelle—Basil & Allen—Ruth Curtiss Jazz Band.

MILWAUKEE, WIS.

Palace (First Half)—Lambert—Boothby & Everdeen—Howard Martelle—Five Novelty Minstrels—Clay Crouch—Emma Francis & Arabs. (Last Half)—The Melvilles—Corp. Joe Nathan—Guilliana Four—Al White & Co.—Mabel Harper—Princess Kalama & Co.

MOLINE, ILL.

Palace (First Half)—“Childhood Days”—Shelton, Brooks & George—Wanda. (Last Half)—Barlow & Deerie—The Piano Movers—Williams & Taylor—Wheeler Trio.

MEMPHIS, TENN.

Orpheum (First Half)—Lunette Sisters—Parish & Peru. (Last Half)—Daniels & Walters—“Follies of Today.”

MINNEAPOLIS, MINN.

New Palace (First Half)—Wintergarden Four—David Hall & Co.—Hall & Shiparo. (Last Half)—Merriott Troupe—Roder & O'Brien—McCormack & Wallace—Bolla's Trio.

New Grand—Martin & Courtney—Williams & Howard.

NORTH YAKIMA, WASH.

Empire (May 11-12)—Two Astellas—Kline & Klifton—Delmore, Fisher & Delmore—Jimmy Lyons—Bellmonte Sisters. (May 16-17)—Mildred & Constance—Mabel Killeen—Delmore & Moore—Yorks & Marks—Wyoming Trio.

PORTLAND, ORE.

Hipp. (May 11-14)—Snow, Sigworth & Sharp—Fred & Peg Pym—McGrath & Yeoman—Polly, Oz & Chick—Wolf & Wilton. (May 15-17)—Aerial Snells—Cleveland & Trelease—Jolly Wild & Co.—Harry Evans & Co.—Lockhart & Laddie.

ROCKFORD, ILL.

Palace (First Half)—The Melvilles—Wm. Smythe & Co.—Ruth Curtiss & Jazz Band—Mabel Harper—Eva Fay. (Last Half)—Ovando Duo—Laurel Lee—Eva Fay—Sgt. Arthur West & Co.—Emma Francis & Arabs.

VAUDEVILLE BILLS

(Continued from page 25)

ST. LOUIS, MO.

Rialto (First Half)—McGreevy & Doyle—Austin & Delaney—Paul Decker & Co.—Jarrow—Little Pipifax. (Last Half)—Gertie & Archie Falls—Jessie & Dollie Miller—Musical Conservatory—Jack Bothal—La Graciosa.

Grand Opera House—Madden—Will & Rose Cody—Dot Marshall—Sasaki Bros.—Billie & Dot—Willard Hutchinson—Silber & North—Lew Sully—Tennessee Ten.

SPRINGFIELD, ILL.

Palace (First Half)—Kerr & Ensign—Keane & Walsh—The Piano Movers—Bert Lewis—Page, Hack & Mack. (Last Half)—Mr. & Mrs. Gordon Wilde—Maker & Bedford—Kurt & Edith Kuehn—Porter J. White & Co.—Jarrow—Merian's Dogs.

SIOUX CITY, IA.

Orpheum (First Half)—Vada Clayton—Detzel & Carroll—David S. Hall & Co.—Bronson & Baldwin—Marino & Maley.

SOUTH BEND, IND.

Orpheum (First Half)—Herman & Shirley—Harry & Etta Conley—Basil & Allen—“Fashions a la Carte.” (Last Half)—Jess & Dell—Arthur Angel & Co.—Schwartz Bros. & Co.—Fred Lewis—The Briliants.

SUPERIOR, WIS.

New Palace (First Half)—Reardon Trio—June Mills & Co.—Alaska Duo—Vallyda—Ellis Howlin Troupe. (Last Half)—Estelle Ramsey—Allen & Moore—Fred Elliott—Fox Benson & Co.

ST. PAUL, MINN.

New Palace (First Half)—Clifford & Marsh—Ferguson & Sunderland—Merriott Troupe. (Last Half)—Hall & Shiparo—David Hall & Co.—Wintergarden Four.

SACRAMENTO, CAL.

Hipp. (May 11-13)—Wallflowers—Haddon & Norman—Tom Mahoney—Aico Trio—Lalita Ward Davis. (May 14-17)—Austin & Russell—Howard, Moore & Cooper—Princess Minstrels Misses—Shrine & Herman—Four Pierrots.

SEATTLE, WASH.

Palace Hipp. (May 11-15)—Appler & Appler—Propeller Trio—Doherty & Scallo—Treble & Thomas—Quaker City Four. (May 15-17)—Jimmie Gallon—Lamey & Pearson—Johnson Dean Revue—Lillian De Vere—Helene Trio.

SPOKANE, WASH.

Hipp. (May 11-13)—Musical Queens—Nagel & Grey—De Winter & Rose—Taylor & Arnold—Zeno—Jordan & Dunbar. (May 14-17)—Aerial De Lors—Plunkett & Romaine—Fred La Reine & Co.—Eugene & Kinder—Bijou Circus.

TACOMA, WASH.

Hipp. (May 11-14)—Two Edwards—Gertrude Graves—George Lovett—Infield & Noble—Waldstein & Daley. (May 15-17)—Appler & Appler—Propeller Trio—Doherty & Scallo—Treble & Thomas—Quaker City Four.

TERRE HAUTE, IND.

Hippodrome (First Half)—“Pretty Baby”—Victoria Goodwin. (Last Half)—Stanley & Dale—Jack George Duo—Five American Girls—Al Wohlman—Page, Hack & Mack.

VANCOUVER, CAN.

Columbia (May 12-14)—Jimmie Gallon—Lamey & Pearson—Johnson Dean Revue—Lillian De Vere—Helene Trio. (May 15-17)—Two Astellas—Kline & Klifton—Delmore, Fisher & Delmore—Jimmy Lyons—Bellmonte Sisters.

WINNIPEG, CAN.

Strand (First Half)—Three Melody Mails—Hill & Ross—Nick Hufford—Tootzgobian Arabs. (Last Half)—Hugh Johnson—Hal Johnson & Co.—Jerry & Gretchen O'Meara—Valvona's Whirlwind Gypsies.

WALLA WALLA, WASH.

Liberty (May 11-12)—Mildred & Constance—Mabel Killeen—Delmore & Moore—Yorke & Marks—Wyoming Trio. (May 16-17)—Musical Queens—Nagel & Grey—De Winter & Rose—Taylor & Arnold—Zeno, Dunbar & Jordan.

EXCHANGE

BAY CITY, MICH.

Bijou (First Half)—Hip, Raymond—Follis Sisters & LeRoy—Cramer, Barton & Spearling. (Last Half)—Hamlin & Mack—Earl & Edwards—Bally-Hall Trio.

BATTLE CREEK, MICH.

Bijou (First Half)—Wills & Edwards—Hamlin & Mack—Julia Ring & Co.—“Cheyenne Days.” (Last Half)—Early & Early—Logan, Dunn & Hazel—Fox & Ingram—Mme. Theo. & Dandies—Harry & Etta Conley.

BRANTFORD, CAN.

Brant (First Half)—Jack Levy & Symphony Girls—Grace Nelson—Vine & Temple. (Last Half)—Ellie La Vail—Bissett & Scott—Sig. Franz.

CHILLICOTHE, OHIO.

Camp Sherman (First Half)—Mae Marvin—Smith & Troy—Winona Winters. (Last Half)—The Leoras—Florez Duo—Rich & Lenore—Adroit Bros.—Skating Bear.

FLINT, MICH.

Palace (First Half)—Wolfgang & Girle—Mori Bros.—Marky & Montgomery—“Pinched”—Jim McWilliams. (Last Half)—Lohse & Sterling—Van Bros.—Shrapnel Dodgers—Joe Whitehead—Cabaret De Luxe.

FORT WAYNE, IND.

Palace (First Half)—The Leoras—Hickey & Hart—Rich & Lenore—Lasova & Gilmore—Jack La Vilar—“Mile-a-Minute.” (Last Half)—Wolfgang & Girle—Mae Marvin—Ed & Lillian—“Baby Bugs”—Barry & Layton—Six Musical Nosses.

JACKSON, MICH.

Orpheum (First Half)—Eskimo & Seal—Logan, Dunne & Hazel—Chief Little Elk—Polly Prim. (Last Half)—Three Mori Bros.—Mitchell & Mitch—LeRoy & Mable Hart—Bob Millkin—“A Mile-a-Minute.”

KINGSTON, CAN.

Grand Opera House (Last Half)—Wendall Hall—Jarvis & Harrison—Burley & Burley.

KOKOMO, IND.

Sipe (First Half)—The Kuehns—Juliette Dika—Baby Bugs—Dale & Burch—Snyder & Melino. (Last Half)—Orville Stamm—Mr. & Mrs. Phillips—Jack La Vilar—Corn Cob Cutups.

KALAMAZOO, MICH.

Academy (First Half)—Follis Sisters & LeRoy—Jim McWilliams—Polly Prim—Sylvia Loyal.

LAFAYETTE, IND.

Family (Last Half)—Faber & Taylor—Ben Deely & Co.—Dale & Burch—“On Manila Bay.”

LONDON, CAN.

Grand Opera House (First Half)—Ella La Vial—Bissett & Scott—Allen & Betty Leibner—Joe Whitehead—Sig. Franz Troupe. (Last Half)—Mille. Dures—Grace Nelson—Stevens & Bordeau—Vine & Temple—Jack Levy & Symphony Girls.

LANSING, MICH.

Bijou—Lohse & Sterling—Shrapnel Dodgers—Angel & Fuller—Fox & Ingram—The Langdens. (Last Half)—Dancing Kennedys—Cramer, Barton & Spearling—Chief Little Elk—Jim McWilliams—The Briliants.

LOGANSPORT, IND.

Colonial (First Half)—Geo. & Mae Le Fevre—Ed & Lillian—Six Musical Nosses—Four Harmony Kings. (Last Half)—Stan & Mae Laurel.

LOUISVILLE, KY.

Fontaine Ferry Park (First Half)—Daniels & Walters—Ben Deely & Co.—Barry & Layton. (Last Half)—Dancing Kennedys—Cramer, Barton & Spearling—Chief Little Elk—Jim McWilliams—The Briliants.

LOGANSPORT, IND.

Grand Opera House (First Half)—Wendall Hall—Jarvis & Harrison—Burley & Burley.

ST. LOUIS, MO.

Forest Park Highlander (First Half)—Rialto & Lamont—Middleton & Spellmeyer—“Hodge Podge Revue.” (Last Half)—Harry Sterling—Mossman & Vance—Elise Schuyler—Pipifax & Pan.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Dancing Kennedys—Gertrude Dudley—Stephens & Bordeau—Van Brothers—The Briliants. (Last Half)—Daniels & Walters—Barry & Layton—Middleton & Spellmeyer—Snyder & Melino.

PETERSBORO, CAN.

Grand Opera House (First Half)—Wendall Hall—Van & Hyman—“Girl in the Pasket.” (Last Half)—Jesson & Jesson—Jim Howland—Harry First & Co.—Bert & Betty Walton—Equillo Trio.

SOUTH BETHLEHEM, PA.

Loew (First Half)—The Piratts—Bertram & Saxton—Adele Oswald—Great Howard. (Last Half)—Veronica & Hurfalls—Rev. Frank Gorman—Six Constables.

SPRINGFIELD, MASS.

Loew's (First Half)—Jim Rowland—Harry First & Co.—Bert & Betty Wheeler—Equillo Bros. (Last Half)—Hanlon & Arthur—Forrest & Church—Billy Swede Hall & Co.—Sherman, Van & Hyman—“Girl in the Basket.”

TORONTO, CAN.

Yonge Street—Young & Leander—Tyler & St. Clair—Al Tyler—Harry Mason & Co.—King & Harvey—The Owl.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Leone Trio—Millard & Martin—Archer & Belford—Ward & Van. (Last Half)—Lewis & Leona—Burt & Rosedale—Gelli Troupe.

PLAZA (First Half).

Pearl Trio—Hibbitt & Malley—Dorothy Richmond & Co.—Ruth Budd. (Last Half)—Maleta Bonconi—Renn & Cunningham Twins—Four Roeders. (Last Half)—Pearl Trio (3 kids)—Ruth Budd.

HARTFORD, CONN.

Poli (First Half)—Burns Bros.—McKinley Kids—Shaw & Campbell—McCormick & Winehill. (Last Half)—Le Polli—Millard & Martin—Hibbert & Malley—Concert Review—Temple Four—Four Roeders.

NEW HAVEN, CONN.

Palace (First Half)—American Comedy Trio—That's My Wife. (Last Half)—Leone Trio—That's My Wife—Kraft—“Pretty Baby.”

Bijou (First Half).

Maleta Bonconi—Renn & Cunningham Twins—Four Roeders. (Last Half)—Ruth Budd.

SPRINGFIELD, MASS.

Palace (First Half)—Rasso & Co.—Lewis & Leonia—Doyle & Elaine—Hugh Herbert & Co.—Geo. Armstrong—Jack Alfred & Co.—Russell, Van & Sully—Coy De Trickey—Hendricks & Evans—Archer & Belford—Shaw & Campbell.

WILKES-BARRE, PA.

Poli (First Half)—Cecil & Berline—Uber Carlton—“The Valley of the Moon”—Three Roselias. (Last Half)—Ben Smith—Pressler, Klaiss & Sake—“What Could Be Sweeter.”

WATERBURY, CONN.

Poli (First Half)—Le Polli—Burt & Rosedale—Ryan & Healey—Gelli Troupe. (Last Half)—Ryan Bros.—McKinley Kids—McCormick & Winehill—Ford & Urma.

THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

Published Every Wednesday

A display announcement in this paper will be read by managers, agents and producers the country over.

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MOTION PICTURES

MAKE CHANGES IN STAFF OF PARAMOUNT

GREENE CALLS SPECIAL MEETING

Simultaneously with the calling of a special meeting of district managers and special representatives on May 12 to discuss distribution, a number of promotions in the Paramount staff have been announced by Al Leichtman, general manager of distribution. The following are some of them.

Frederic Gage, formerly sales manager, has been promoted to the position of secretary to Walter E. Greene, vice president and managing director in charge of distribution.

Sidney R. Kent, formerly special representative in supervision of the Kansas City, St. Louis, Omaha and Des Moines branches, has been promoted to the position of sales manager and took up his new duties in New York May 1.

Myron H. Lewis, formerly manager of the San Francisco branch, has been promoted to the position of special representative, with permanent supervision of the Kansas City, St. Louis, Omaha and Des Moines branches.

John W. Allen, special representative, has been placed in permanent supervision of the Chicago, Detroit and Minneapolis branches.

John W. Hicks, Jr., has been appointed manager of the Minneapolis branch. Hicks was formerly branch manager for Goldwyn at Minneapolis and previously had been associated with the Famous Players-Lasky Corporation in the St. Louis and Omaha offices.

The special meeting called by Walter E. Green, vice president, will be held at the home office of the company, at 485 Fifth Avenue, and will be attended by the following district managers, in addition to other Paramount officials: Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco, and the following special representatives: H. H. Buxbaum, Pittsburgh; John W. Allen, Chicago; Myron H. Lewis, Kansas City.

BUY FILM RIGHTS

Sanger and Jordan last week sold the motion picture rights to two of George Barr McCutcheon's novels and also disposed of the film rights to George Broadhurst's farce, "Why Smith Left Home." The rights to the latter were bought by the Famous Players, to be adapted as a feature picture for Bryant Washburn.

The McCutcheon novels to be adapted for motion pictures are: "Mr. Bingle," bought by the Wharton Bros. for \$7,500 as a film vehicle for Maclyn Arbuckle, and "Black Is White," bought by Thomas Ince for \$8,500 as a vehicle for Dorothy Dalton.

SCREEN ACTOR IS DIVORCED

Mrs. Myra Bonyune was granted a final decree of divorce last week by Justice Platt of the Supreme Court at White Plains from Walter Thomas Bonyune, a motion picture actor. She also was given custody of their daughter Irene.

The couple were married in Brooklyn in 1914, and the interlocutory decree of divorce was granted on Jan. 24 last. Detectives followed Bonyune from the Vitagraph studio in Brooklyn, where, it is charged, he met an unidentified woman.

EDMONDS SUCCEEDS RAMSAYE

Ralph Edmonds has been appointed press representative of the Rialto and Rivoli theatres, succeeding T. Ramsaye.

WANT CLOSER CO-OPERATION

A meeting was held last week at the Knickerbocker Hotel of representatives of the National Board of Review and the National Association of the Motion Picture Industry for the purpose of discussing necessary steps to bring about a closer co-operation between the motion picture producing companies and the National Board of Review.

The following were appointed as a joint committee for further reference: P. A. Powers, Arthur Friend, J. Stuart Blackton, Paul Cromelin and Gabriel Hess, to represent the producing companies. Dr. Edward F. Sanderson, Rev. William B. Tower, Everitt D. Martin, Dr. O. G. Cocks and W. D. McQuire will represent the National Board.

MIX GETS \$300,000 INSURANCE

LOS ANGELES, Cal., May 3.—Tom Mix, the cowboy-motion picture star appearing in Fox films, has insured his life with three companies for a total of \$300,000. His legs have been insured by one firm for a total of \$100,000, at a premium of \$1,900 per annum. His torso bears another \$100,000 insurance, at a premium of \$1,750. Mix's head was insured for a third \$100,000.

HOLDING SPECIAL SHOWINGS

Arthur Northam, representing a number of British producers, started a special showing yesterday (Tuesday) at the New York Theatre Roof of cartoons and photoplays of British make. The showings are continued today and tomorrow. The list includes, "A Soul's Crucifixion" in five reels, "God and Man," "God Bless Our Red, White and Blue" and a number of others.

HAVE NEW BRAND

The Robertson-Cole Company have started a new plan which will be inaugurated June 1, when they will introduce a new brand of attractions known as "Superior Pictures," to be released through Exhibitors' Mutual. The first of them will be the Jesse D. Hampton attraction, with H. B. Warner, called "The Man Who Turned White."

NEW DREW COMEDY RELEASED

"Harold, the Last of the Saxons," is the title of a Mr. and Mrs. Drew comedy released on Monday, May 5, by the Paramount-Drew comedies. In it are seen Henry and Polly in their old roles. It was adapted by Mrs. Drew from Florence Ryerson's comedy of the same name and produced by V. B. K. Film Corporation.

WILL RETURN TO STAGE

Minta Durfee, formerly Fatty Arbuckle's leading lady in the old Keystone comedies, has completed the war work in which she has been active for the last two years, and will return to the screen under the direction of Evangeline Weed, in whose hands she has placed her business.

RIVOLI HAS NAZIMOVA FEATURE

Nazimova will be the feature at the Rivoli this week in "The Red Lantern." She appeared there only a few weeks ago. "The Red Lantern" is a screen version of the novel of Chinese life by Edith Wherry. In the film Nazimova enacts a dual role.

RAY TO PRODUCE OWN FILMS

Charles Ray is going to make his own pictures on the completion of his contract with Thomas H. Ince in January, 1920. They will be released by the First National Exhibitors.

VAN LOAN WRITES FOR WILLIAMS

Earle Williams' picture for the June program of Vitagraph will be "A Rogue's Romance." It was written by H. H. Van Loan, and is the second production which he has written for Williams.

PRODUCERS SAY FILMS ARE FAIR

TELL THE TRUTH, THEY STATE

Letters sent out by the National Association of Credit Men, complaining against the portrayal in films of a vast chasm between capital and labor, have been taken exception to by producers, who claim they are picturing conditions as they exist. The letters, sent through J. H. Tregoe, secretary-treasurer of the Association, set forth the idea that popular features are being made in such a way that most people feel there is an irreconcilable division of interests between capitalists and workers.

Part of the letter reads as follows:

"Some of these photo-plays make inexperienced and unthinking folk get the idea that capitalists everywhere are cruelly grinding down workers into a condition of helplessness and despair. Such pictures stir up hatred and sow seeds of industrial unrest. They should be protested against by every right-minded citizen, who should demand that picture folk recognize their responsibility as an educational force in this free country and shall not devote their industry to base aims—the stirring up in the minds of youth that attend the performances to class distinction and hatreds, but, rather, show how all branches of society working together can bring out the best fruits of social existence for all."

"We do not seek to present one side of any question," said Adolph Zukor, president of Famous Players-Lasky. "If society commits a wrong, naturally, the truth is told. The motion picture industry does not want to paint any theme in unjust colors, but hopes by picturing conditions as they are, to show the right way."

Gabriel Hess, speaking for Goldwyn, said the motion pictures made for that company had never tried to divorce labor and capital, but had tried to be consistent in picturing any story dealing with this situation.

"We have endeavored to keep the two, capital and labor, together," he said.

"In this time of unrest, the subject of labor and capital is an exceedingly dangerous one," said Richard A. Rowland. "Metro is going to keep away from the subject entirely. I do not think, however, it is the intention of the film industry to favor any one side. They are merely following the theme of the story. Picture people are so limited in their choice of subjects they have to take what they can get for stories. A few years ago we made labor and capital pictures, but we always tried to make it a fifty-fifty proposition."

Carl Laemmle, president of Universal, said, "All we want to do is to produce facts."

It is said that most of the letters, 28,000 in all, were sent to newspapers.

COHEN GETS ANOTHER HOUSE

The Bronx Strand Theatre at Westchester, Union and Prospect avenues, has been leased by Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York for a long period at a total rental of \$175,000. The theatre, which seats 2,200, is comprised of both a closed and open-air theatre.

GOLDWYN TO SAIL

Soon after his return to New York, Samuel Goldwyn intends to sail for Europe. The Goldwyn organization has not announced the purpose of his trip, but it is reported that he will stay for several months.

PLANS NEW BINGHAMTON HOUSE

BINGHAMTON, N. Y., May 3.—O. S. Hathaway, who controls the two leading theatres in this city, the Stone Opera House and the Armory Theatre, and five more in various parts of the state, is about to build a third theatre here at Washington and State streets, having bought the property this week from former state senator J. Sloat Fassett, of Elmira.

The theatre, which will have a seating capacity of 2,000, will be built at a cost of \$200,000 and will be ready next January. The policy of the house will be motion pictures and vaudeville during certain months in the year and legitimate attractions during the regular Metropolitan theatrical season.

Hathaway, it is said, is building this house independently, as a sort of disciplinary measure against some of the directors associated with him in the control of the Armory Theatre and with whom he has been at odds during the last six months. Another reason was the announcement that D. J. Bandy, owner of the Majestic and Kornblite, Cohen and Gellin, owners of the Strand Theatre, both motion picture houses, are planning to build two additional theatres here.

Hathaway's other theatres are situated in Middleton, Oneonta and Kingston.

ANSWERS TREGOE'S CHARGES

Producers of motion pictures last week answered the charges of J. H. Tregoe, secretary of the National Association of Credit Men, in which he said that "movie plots tend to stir up bitterness between capital and labor." He claimed that most of these plots showed the capitalist cruelly grinding down the laboring man, and should be protested against by every right-minded citizen.

Gabriel Hess, secretary of Goldwyn, said: "Moving pictures have had a big share in bringing capital and labor together. Adolph Zukor, president of the Famous Players-Lasky company, said that in order to be successful movie plays must be truthful."

POSTPONE N. A. M. P. I. PARTY

The National Association will be the guests at a party given to them by the Eastman Kodak Company in Rochester on Sept. 23. The party was originally set for June 2, but the sailing of William A. Brady for Europe, and the fact that he will not return until the last part of June, caused it to be put over. The party will really be a meeting of the N. A. M. P. I., and those who will attend are William Brady, W. W. Irwin, R. A. Rowland, Gabriel Hess, J. E. Brulatour, P. A. Powers, Paul Cromelin and Frederick Elliot.

LEHRMAN TO BUILD NEW PLANT

LOS ANGELES, Cal., May 5.—Henry Lehrman is about to build a new motion picture plant for his studios, at Culver City. The plant is to cost \$75,000 and will be erected on a ten acre plot. The main buildings will be in the Spanish style, of frame construction with stucco exterior finish.

WILLARD SHOWS FOR SOLDIERS

LE MANS, Fra., April 20.—Willard, the "Man who grows," with his vaudeville company, under the auspices of the Y. M. C. A., is entertaining the boys here, appearing in tents, sheds, century-old halls, and, in fact, anywhere that troops happen to be stationed. Irving Bloom, Mlle. Zeida, Billy Heins and Rose Washburn assist Willard in his entertainments.

BUY STORY FOR FARNUM

Jackson Gregory's story, "Joyous Troublemaker," has been purchased for William Farnum. Most likely it will be his next, as "The Lone Star Ranger" has been completed at Palm Springs, Cal.

"TAXI"

Triangle. Five Reels.
Cast

Robert Hervey Randolph..... Taylor Holmes
Vivian Vivierre..... Lillian Hall
Madge Van Tillier..... Irene Tams
Sweet Genevieve..... Maude Eburne
Duke Beamer..... Henry Sedley
Story—Comedy. Written by George Agnew
Chamberlain, directed by Lawrence
Windom, photographed by George W.
Peters, features Taylor Holmes.

Remarks

In "Taxi" Taylor Holmes is seen to best advantage and makes the most of the opportunity afforded by a good comedy vehicle. The rest of the cast is up to the mark. Maude Eburne does well as a comedienne and Lillian Hall holds her end up efficiently. The photography is good, several excellent New York City scenes having been snapped by the camera man. The continuity is fair, and interest is there aplenty.

Robert Hervey Randolph's income is \$10,000 per year, derived from the Ajax Taxicab Company. The fortune, would not be his, however, if Imogene Pamela Thornton appeared. Randolph, while returning from a theatre, overhears a conversation between Duke Beamer, villain extra-ordinary, and Pamela, who is singing in a chorus under the name of Vivian Vivierre. Beamer is trying to corrupt the girl. Randolph comes to the rescue and takes her to his home. He discovers that she is Pamela and, realizing that his income is no more, turns his apartment over to the youthful maiden and secures a position as driver of a taxi-cab.

Pamela takes her place in society, while Randolph rents a modest apartment. Beamer, a stockholder in the Ajax company, from which Pamela derives her income, seeing that she will not be reconciled to him, determines to wreck the company by securing a majority of the stock.

Bobby learns of Beamer's plans while driving home some of the stockholders in his car. He rounds up enough of his friends to gain a controlling interest in the company and the Duke is frustrated. Bobby is elected vice-president of the company, becomes general manager, meets Pamela, kisses her and lives happily ever after.

Box Office Value

One Day.

"THE SIREN'S SONG"

Fox—Five Reels.
Cast

Marie Bernuits..... Theda Bara
Jules Bernuits..... Alfred Fremont
Aunt Caroline..... Ruth Handforth
Raoul Nicelle..... L. C. Shumway
Gaspard Prevost..... Albert Roscoe
Hector Remey..... Paul Weigel
Pauvette Remey..... Carrie Clark Ward
Story—Dramatic. Written and adapted by Charles Kenyon, directed by J. Gordon Edwards, photography by John W. Boyle, featuring Theda Bara.

Remarks

Here is a film where Theda Bara does not roll her eyes and smoke a cigarette. And what's more, she isn't a sneering vampire, and doesn't lure one man to his destruction. Her father and cousin get killed and she gets blamed for it. The crowning part of it all is the fact that the villain, who always pursues our heroine and finally almost succeeds in her undoing, is a minister of the gospel.

Marie has inherited a wonderful voice from her mother, who is dead. Her father dislikes both her and her voice. Finally, her sweetheart, a minister, gets a letter from his uncle telling him to either leave Marie or his allowance. So the minister decides that life is too precious without money. Marie tries to drown herself and is saved by Hector Remey, an old opera singer. With the financial assistance of Gaspard Prevost, who falls in love with Marie, they make her a famous opera singer in three years. The minister then tries to get her back, but she spurns him. He tells her that her love and Gaspard's will be assured by God. After her father dies and her cousin suffers the same fate, she leaves Gaspard. The minister then tries making love to her and she sees what a hypocrite he is. Gaspard then returns—and they are re-united.

Box Office Value

One Day.

TITLES RUN IN SERIES

During the last season, there has been a peculiar tendency on the part of title of plays to run in series of three. The "little" series came first with "The Little Brother," "A Little Journey" and "Little Simplicity."

Then came the "East" series, "Three Faces East," "East Is West" and "39 East," which was followed by the "Three" series, including "Tea for Three," "Three Wise Fools," and "Three for Diana." The "Dark" series is the latest and includes "Dark Rosaleen," "Dark Horses," and "Those Who Walk in Darkness." What the next series will be, remains to be seen.

Box Office Value

One Day.

FEATURE FILM REPORTS**"THE BEST MAN"**

Jesse D. Hampton Prod.—5 Reels

Cast

Cyril Gordon..... J. Warren Kerrigan
Celia Hathaway..... Lois Wilson
Jefferson Hathaway..... Alfred Whitman
Mrs. Hathaway..... Frances Raymond
George Hayne..... Clyde Benson
Chief of Secret Service..... R. D. MacLean
Brady..... Bert Appling
Holman..... Ed. Tilton
Mrs. Holman..... Mary Land
Celia's Uncle..... Fred Montague

Story—Dramatic. Written by Grace L. H. Lutz. Scenario by Arthur F. Slatter. Directed by Thomas Heffron. Starring J. Warren Kerrigan.

Remarks

"The Best Man" has little to recommend it aside from the acting of the star and his supporting company and the fact that the photography is O. K. The story lacks punch and virility, is full of improbabilities, is almost entirely devoid of suspense, and, because of lack of judgment on the part of the director points in the film that are supposed to approach the melodramatic become farcical. These bits are furnished by the "villain," who, the captions state, will commit murder if necessary to carry out the plans of the band of thieves of which he is a leading member.

Furthermore, the role of Cyril Gordon gives Kerrigan little to do, of the kind of work we like to see him do. The role lacks virility and that it is at all prominent is due to the personality of the actor.

In the story Cyril Gordon, a member of the U. S. Secret Service, is sent by his chief to recover papers of international importance which have been stolen by the notorious Holman gang. His orders are to impersonate Burnham, a London crook, and substitute a false code for the real one that is being used. The Holmans have never seen Burnham, hence it is easy for him to impersonate him. It is also easy for him to substitute the papers, although it is very clumsily done. Through a pre-arranged phone call he makes his escape and takes a taxi. He is driven up to a church and married to Celia Hathaway before the strong arm man of the Holman's can get him.

After he is married he discovers that Celia was to have been married to Burnham, whose real name is George Hayne and whom she has not seen since her young childhood days.

The couple finally reach Washington, Gordon hands the papers to his chief and is promoted in recognition of the service rendered. Explanations between Cyril and Celia follow and—happy ending.

Box Office Value

One day.

"THE RESCUING ANGEL"

Paramount—Five Reels

Cast

Angela Deming..... Shirley Mason
Joseph Whitley..... Forrest Stanley
Elliot Slade..... Arthur Carew
Uncle George Deming..... John Stepling
Aunt Deming..... Carol Edwards
Angela's Mother..... Eddy Chapman
Mr. Deming..... James Neill
Attorney Collins..... J. Parks Jones
Story—Comedy drama. Written by Clara

Remarks

"The Rescuing Angel" is not well written and the situations are not well worked out. Suspense, the chief requisite to the success of a film, is lacking. Shirley Mason and the cast make it pleasant entertainment, however.

Angela Deming has two men in love with her and refuses both because she does not care to marry. However, she finds her father is on the verge of bankruptcy and decides to marry the one she likes the better. This man learns that she married him for his money and at the same time she learns that she really loves him and not his money. They quarrel, but finally become reconciled and the film ends happily.

Box Office Value

One day.

"THE LOVE THAT DARES"

Fox—Five Reels

Cast

Olive Risdon..... Madalaine Traverse
Perry Risdon..... Thomas Santochi
New Beckwith..... Frank Elliot
Marta Holmes..... Mae Gaston
Rutherford..... Thomas Guise
Hayness..... George B. Williams

Remarks

The Fox people rave about the beauty and the artistry of Madalaine Traverse. All of that is admitted. But why—why, do they insist upon giving her such wretched vehicles? Almost all of the productions she has appeared in with Fox are the old melodrama type, and "The Love That Dares" is no exception.

It is the hackneyed theme of a husband about to face ruin, the villain who pursues the woman even after she is married, and the woman whose love for her husband is so great that she is ready to sell herself to save him.

The film is excellently staged and the cast all that could be desired, but the plot dates back to the Stone Age.

Box Office Value

One day.

"A PLACE IN THE SUN"

Triangle—Five Reels

Cast

Rosie..... Margaret Blanche
Dick Blair..... Malcolm Sherry
Stuart Capel..... Reginald Owen
Marjorie Capel..... Lydia Bill Brooke
Sir John Capel..... Lynston Lyle
Blagdon..... Campbell Gillar
Mrs. Moutrie..... Frances Wetherall
Story—Dramatic. Written by Cyril Harcourt. Features Margaret Blanche.

Remarks

"A Place in the Sun" is typically English throughout. It is a film that should be able to hold its own in the smaller houses.

Rosie and Dick Blair are brought up on a farm belonging to Sir John Capel, an old-fashioned aristocrat. Stuart Capel returns from college and is surprised to see that Rosie has become an attractive young lady. Dick meets Marjorie Capel. Dick's uncle cares nothing for his nephew's literary ambitions and the nephew goes to London, where he is successful as a story writer. He sends after a while for his sister Rosie to come to the city. Dick and Marjorie Capel then meet again and become good friends.

But Dick learns that Stuart has betrayed Rosie and refuses to marry her, declaring that, while he loves her, he has been educated as a gentleman and cannot support her. The older Capel looks down upon the Blairs, but his children soon see the light and Stuart decides to marry Rosie even if it means that he will be disinherited.

Marjorie and Dick also decide to be married and Sir John waives his objections.

Two days.

"THE BOOMERANG"

Pioneer—Seven Reels

Cast

Gay Gray..... Henry B. Walthall
Mazimilian Gray..... Richard Norris
Rose Cameron..... Nina Byron
Nora Yorke..... Helen Jerome Eddy
Napoleon Snake..... Jack MacDonald
Antonia Giannone..... Nigel De Brullier
Marie Giannone..... Beulah Booker
Gov. Montgomery..... Gordon Sackville
Ann Montgomery..... Maryland Morné
Wagner Ames..... Lloyd Whitlock
Daniel Nathaniel..... William Ryne
Jim Hardy..... Bert Appling

Remarks

"The Boomerang" ran successfully on Broadway a few years ago as legitimate attraction. The film adaptation should prove a success. It runs a bit too long, however, and with a few minutes less would be much more interesting. The work of Walthall is far superior to the supporting cast, in which flaws could be seen in a few parts.

As a whole, the production is well done and should be a dandy box office attraction.

Box Office Value

Two days.

FILM FLASHES

Charles Pathé arrived in New York last week.

Tamer Lane has joined the Selznick Company.

Harry Rapf has joined the Selznick forces.

Shannon Fife was discharged from the army recently.

Sylvia Breamer and Robert Gordon will star in "Missing."

Mme. Margaret Barry has been signed by J. Stuart Blackton.

James O'Shea is back with Universal in "Father Was Wise."

Lieut. Wesley Ruggles is back from France with the A. E. F.

Eugene O'Brien has been signed to star under the Selznick banner.

Wanda Hawley will star in "Peg O' My Heart" for Cecil B. DeMille.

Lucian Andriot has signed as photographer with Albert Capellani.

Sam Polo, brother of Eddie, has been signed for "The Midnight Man."

"Playthings of Passion," with Kitty Gordon, will be released this month.

The Ascher Brothers have booked "The Fire-Fighters" for their theatres.

Robert Newhardt has been engaged as cameraman for "A Man's Fight."

A. S. Kirkpatrick has resigned from Mutual to go into the producing field.

Evelyn Martin has been selected as Guy Empey's leading lady for "Hell On Earth."

A. S. Hyman has bought "Virtuous Men" for Illinois, Michigan, and Indiana.

Harry Grossman of Oliver Films left New York last week on a trip to the Coast.

J. Stuart Blackton has bought the film rights to "Dawn," the novel by Eleanor H. Porter.

Francis Marion has been engaged to write or adapt Marion Davies' next production.

Conway Tearle has been engaged as Florence Reed's leading man for her next United.

Max Speigel was seriously ill last week at the Lenox Hill Hospital, but is now improved.

The Pioneer Film Corporation has purchased the "Sins of the Children" from Harry Rapf.

Orral Humphrey has retired from screen work and will take up active work on his California ranch.

Claude Jensen and his wife announced the arrival of Claude, Jr., weighing eight pounds, last week.

H. C. Rosenbaum has been promoted to the management of the Famous-Players San Francisco offices.

Alma Rubens has left Robertson-Cole and will do eight pictures for Pathé with Daniel Carson Goodman.

Dorothy Dalton flew from New York to Albany in a hydroplane last week in the interests of the Victory Loan.

World Films will soon release "The Master Mystery" in the territory they are covering for the Octagon people.

"The Harvest of Shame," Dustin Farnum's next United, has been given a permanent title of "A Man's Fight."

The Virginia Pearson Photo Plays, Inc., has rented the former Clara Morris estate from the Triangle Film Company.

"Kingdom Come" is the title of the last of a series of pictures for Pete Morrison. It was written by Dorothy Bockford.

"The Midnight Man" with James J. Corbett has stopped work temporarily owing to the illness of James W. Horne the director.

Eva Unsell is acting as associate editor for Famous-Players while Blanche Lasky is on her honeymoon with Hector Turnbull.

Bessie Love and her company are back at Hollywood after several weeks on location filming exteriors for "The Little Boss."

Charles S. Hervey will be with the Famous Players-Lasky Co., as auditor, after his retirement as Public Service Commissioner.

Mary Miles Minter and the entire Shelby family, Shelby is her real name, arrived from the Coast last week and are stopping at the Knickerbocker.

Frank Keenan is now working on "A Nameless Story," which is the working title of his next production at the Brunton Studios in Los Angeles.

Norma Talmadge's latest production, "The New Moon," was given a private showing for all the Loew managers at the New York Theatre Roof last week.

Orrin Breiby, of Evangeline Weed's office, has received a letter of appreciation from the king of Belgium's office for his playlet "The Return of King Albert."

Jack Well has been appointed manager of the Seattle World Film offices and George P. Endert has taken charge of the Famous-Players-Lasky offices in the same city.

Leah Baird, Edward T. Langford, William H. Gibson, J. Kingsbury, Harry Bartlett, Vera Amazur and Becky Bruce complete the cast for Augustus Thomas' second production.

"Harmony in A Flat," "The Bullshiviks" and "Three in a Closet," are the titles of the latest Lyons-Moran comedies soon to be released, with Grace Marvin and Mildred Moore in prominent roles.

Carle Laemmle, of Universal, has purchased "A Little Brother of the Rich" by J. M. Patterson, for production. Frank Mayo will have the leading juvenile role and J. Barney Sherry the older masculine stellar role, with Kathryn Adams and Lillian Leslie in the support.

NORWORTH CLAIMS CHAMPIONSHIP

Jack Norworth, who recently defeated Fred Stone in a trapshooting match at Chicago now lays claim to the title among theatrical men. Norworth who received his first lessons at trapshooting at Atlantic City about three years ago is now an ardent shooting enthusiast.

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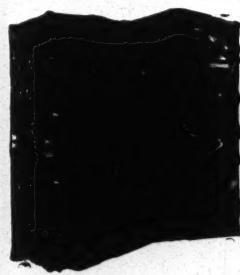
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